ANNUAL SURVEY OF UNIVERSITY PRESSES

Saturday Review

JUNE 20, 1959 / 25¢

George Sarton, author of "A History of Science" (SEE BOOKS)

Drawing by Kweskin

THE RENAISSANCE MAN TODAY by Howard Mumford Jones

ROOTS OF LATIN AMERICAN LITER

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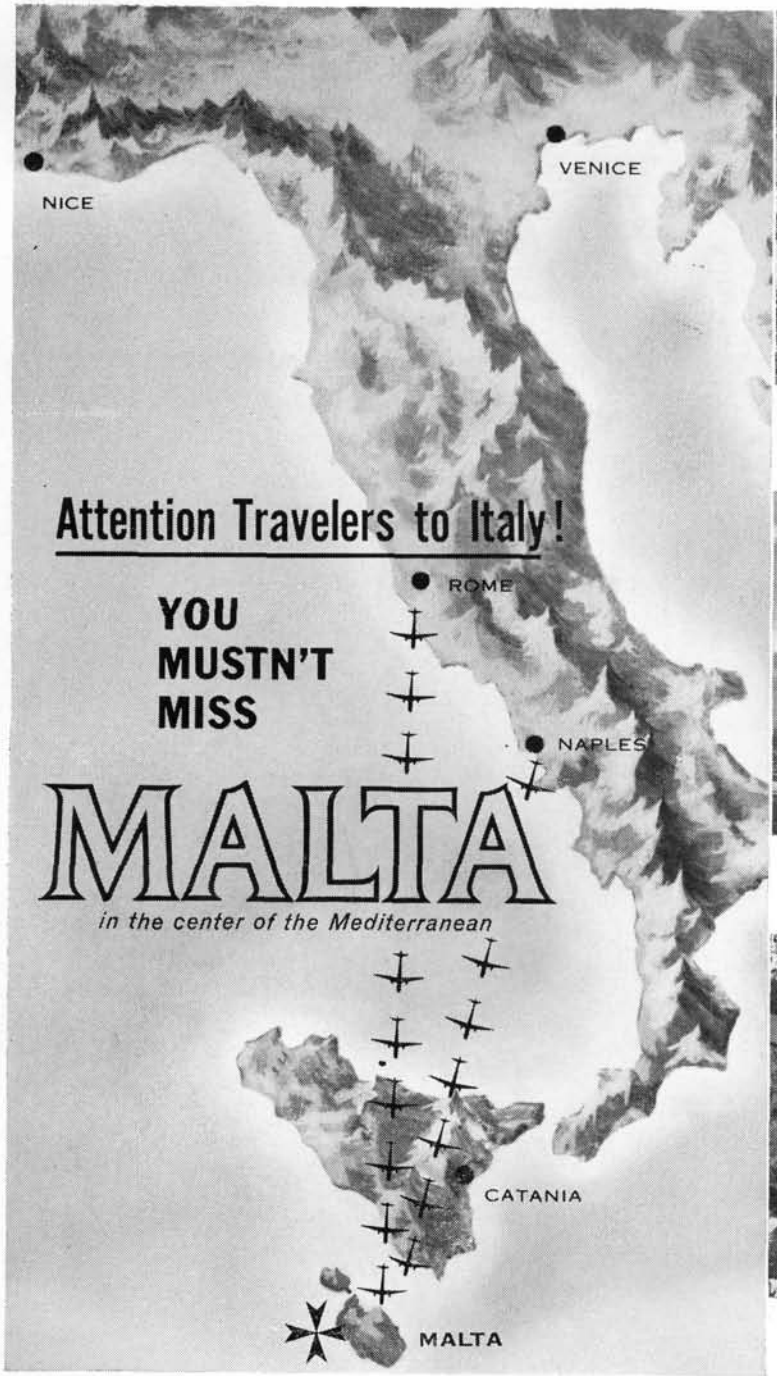
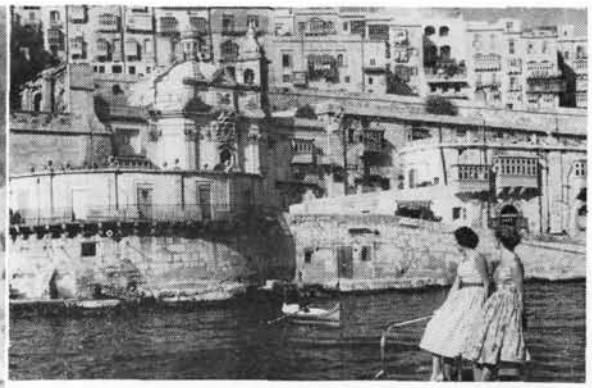


Attention Travelers to Italy!

YOU MUSTN'T MISS

MALTA

in the center of the Mediterranean



CAPITAL CITY OF VALLETTA was erected following Great Siege of 1565, when Knights of the Order of St. John led the island in repelling Ottoman Turks.

331 CHURCHES enhance the beauty of the Maltese Islands. This one is on Malta's sister island, Gozo. The shipwrecked St. Paul converted the islands in 60 A.D.

TYPICAL ANCIENT MEGALITHIC TEMPLE bespeaks Malta's fabulous past. Primitive civilization already existed when the Phoenicians arrived 5000 years ago.

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Fabled home of the Goddess Calypso, the Maltese Islands in the Mediterranean are heir to the treasures of 5000 years of civilization—a capsule version of western culture.

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The very names of the landmarks they left bring visions of a romantic past. The Hypogeum . . . ancient Megalithic temple. Mdina . . . the whispering city. Valletta . . . the city of palaces.

Valletta, in fact, is a living monument to Christianity—to the faith Malta has defended since its conversion by St. Paul in 60 A.D. Its churches and palaces are resplendent with religious art, left by Malta's Knights of St. John.

Don't, however, overlook Malta's physical charms. Swim in its crystal-clear waters. Laze on its broad beaches. See Calypso's Cave on nearby Gozo. Play golf or tennis by the blue Mediterranean. It's all within minutes of your hotel.

And would you believe it? . . . A splendid hotel room and three meals cost about $7.50 a day or less. Moreover, Malta's cuisine, like its culture, is a mixture of Europe's best.

When you visit Italy or Southern Europe, YOU MUSTN'T MISS MALTA. Ninety minutes from Rome and Naples. No visa required and no currency problems: English speaking Malta is in the Sterling area. The Malta Government Tourist Board suggests you see your travel agent.

World's Underwater Fishing Championship, August 13-18

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Flying Fingers

THAT WILL SOON READ AN ENCYCLOPEDIA

Photo courtesy of Addressograph Multigraph Corp., Cleveland, Ohio

THE PUBLISHERS OF THE WORLD BOOK ENCYCLOPEDIA,

THE FIELD FOUNDATION, INC.,

AND THE

AMERICAN PRINTING HOUSE FOR THE BLIND

ARE PLEASED TO ANNOUNCE

THAT THEY WILL COOPERATE ON A

NON-PROFIT VENTURE TO PUBLISH THE WORLD BOOK ENCYCLOPEDIA IN BRAILLE.

This will be the first general reference work made available to the blind.

The translating and printing of the Braille World Book Encyclopedia

will be the largest Braille project in history.

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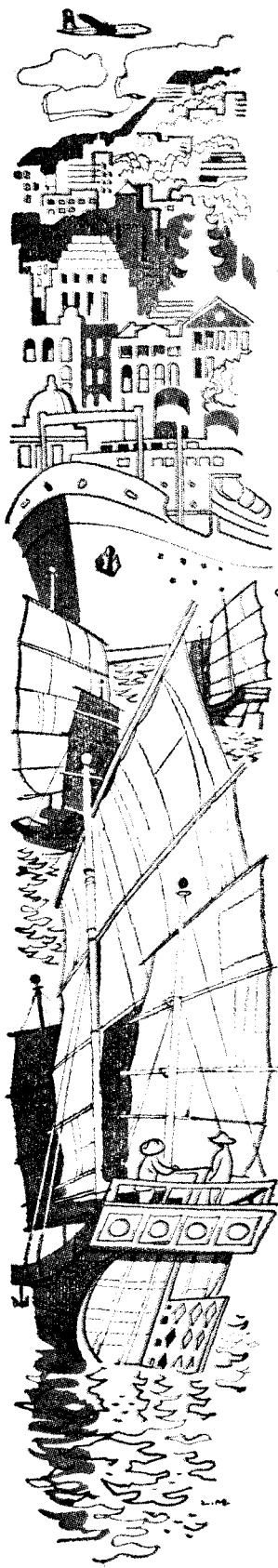

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interprets the glory and
decline of the Hellenic world
in his new book —

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OF A CIVILIZATION

"Original, comprehensive and thought-provoking."
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By MIRIAM CHAPIN. A new book packed with information of special interest to people in the United States — Canadian history; politics, government, how Canadians live and earn a living; the arts in Canada, etc. $7.00

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Henry Purcell
1659-1695
ESSAYS ON HIS MUSIC

Edited by IMOGEN HOLST. The contributors to this summary of modern knowledge of Purcell are: Peter Pears, Benjamin Britten, Eric Walter White, Michael Tippett, Jeremy Noble, Ralph Downes, Robert Donington, F. B. Zimmerman, and Nigel Fortune. Illustrated. $4.25

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AND THE GREAT
DEPRESSION

By HARRIS GAYLORD WARREN. "This solid, meticulous study . . . accomplishes a task that once would have been impossible; it is fair to Herbert Hoover."
—*The New Yorker.* $7.00

Publishers of Fine Books for nearly Five Centuries

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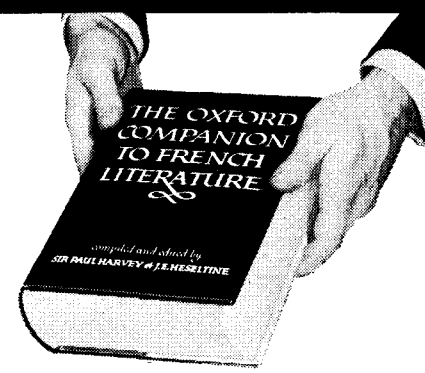
The Oxford Companion to French Literature



SIR PAUL HARVEY and J. E. HESELTINE, Editors

6,000 entries: articles on poets, novelists, dramatists, critics, historians, scientists, statesmen, philosophers; biographies, etc. 900 pages; alphabetical listing; cross-referencing; 2 maps. ". . . provides a magistral work of reference to all that can be brought into its orbit up to the outbreak of the last war."
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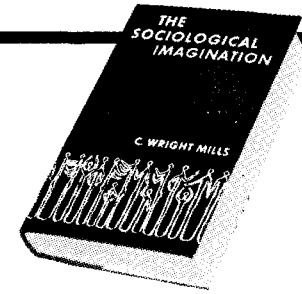
By JOHN R. CUNEO

The first full-scale biography of Robert Rogers who, during the French and Indian Wars, developed the commando tactics that were seriously studied by professional military men in World War II. "An important contribution to American military biography."—*The Company of Military Collectors and Historians.* 3 halftones; 6 maps. $6.00

C. WRIGHT MILLS

The Sociological Imagination



The author of *White Collar* and *The Power Elite* has written a sharp attack on opinion pollsters and *theorists* in the social sciences. He finds them absorbed by matters with little or no relation to the real troubles which beset us today. "May well be the best book Mills has written."—*Harper's.* $6.00

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THE PHOENIX NEST

Scat!

Edited by Martin Levin

LADY'S CAT

AT SOMEONE'S house the other day the cat sneaked into my lap. "Why," said the hostess, "she likes you!" Well, I don't like cats, and if cats don't know that they're even dumber than I thought. They sit in laps because it's warm there. They couldn't care less if it's you or a radiator.

A cat likes me. Me? Who had this cat met that it was comparing me to? Another cat? The maid? Here's an animal that can't read, has never been anywhere but the fire escape, lives on free milk and garbage . . . and this bum has an opinion. Owns one rotten rubber ball. Paints the town red by shredding upholstery. Stares at houseflies. Is an orphan. Lies around on bedspreads. Lies on the floor. Lies on end tables. Contributes nothing.

People with insufficient personalities are fond of cats. These people adore being ignored. Their idea of Heaven is to be snubbed by a cheetah. The ancient Egyptians held the cat to be sacred, which will give you an idea of what to expect from those people today.

Manx cats have no tails and Siamese cats are often cockeyed. This cuts no ice with me whatsoever.

I suppose that when the lady said her cat liked me, she meant to pay me a compliment. I still don't like cats. —HENRY MORGAN.

• • •

O PIONEERS!

PIONEERS, O Pioneers! Whatever gave you the notion your cross-country journeys were beset with discomforts? Were the springs of the old Conestoga wagons hard on your bones? Would that you could be bounced along the roadbed of a railroad today. Were the redskins hostile? You should trade shots with a redcap at Grand Central Station. Was it hot in the desert and cold in the mountains? Your descendants ride in Pullman cars in which the air-conditioning is turned off in the summer and the heat is clogged up in the winter. Or, if by some error on the part of the railroad, either the air-conditioning or the heat *is* connected, the directions in which the multitude of levers are to be switched are trickier by far than the forks along the Oregon Trail.

That yoke of oxen you drove may have been slow, but it never laid over in Topeka while the freight trains were shuttled back and forth to make certain the paying passengers didn't get a wink of sleep. Road agents may have held you up, but that ticket agent who can get you those reservations from where you are to where you are going doesn't even wear a mask. He affects a sneer. And very becoming it is, too. Just ask for any space anytime, anywhere, and an occupational disease attacks his physical coördination. His ears simply won't function until his fingers feel that extra ten spot slipped under the counter.

Your wagons, O Pioneers, were new, cleaned, well cared for, and the very latest in transcontinental travel. Our wagon-lits were built shortly after yours and have been scarcely improved or cleaned since then. Fact is, O Pioneers, our railroads are going caboose-first so fast that any day now we expect one of our better known trains to be renamed the Nineteenth Century Limited.

—HOWARD M. TEICHMANN.

• • •

. . . AND THEN THERE WERE *WE*

(*From* The Clearing House, *a magazine for high-school teachers*:

In "Group Dynamics," a recent technique in high-school teaching, "the emotionally healthy learner seeks more and should seek more for the acceptance of his peers than for the acceptance of the teacher."

The objective is the development of "such commonalities as the learner must have in order to be an accepted member of his society."

Students suggest their own assignments and—"as the group develops a strong 'WE feeling' and gains experience in the group process, the teacher moves more and more out of the function as leader. The ultimate is when the teacher is no longer the leader.")

SCENE: The lunchroom in Pestalozzi Junior High. Students dressed in group-accepted costumes (black slacks for boys, short shorts for girls), talk animatedly at a refectory table. Teacher sips a glass of buttermilk in the background. His suit is cunningly camouflaged to match the wall.

1ST STUDENT: Hey Teach! Come over here and sit down.

TEACHER: Why certainly fellows, if you're sure you don't mind having me around.

1ST STUDENT: Nah. Now lissen Teach . . . us cats been talking things over. Just spitballing . . . like you said we should.

TEACHER: Splendid, just splendid!

2ND STUDENT: And we been getting along swell together. Making up our own assignments, like yesterday we all wrote pen-pal letters to Elvis in the Army. Those of us which could write.

TEACHER: Such commonalities will put you well on the way to becoming accepted members of your society.

3RD STUDENT: Yeah . . . but there's one thing that bugs us. Otherwise we're having a regular ball.

TEACHER: By all means tell me about it, if you are so inclined. I don't want to lecture to you of course . . . ha, ha . . . but if I might perhaps be permitted, in a manner of speaking, to suggest some way of alleviating your group dilemma, I would most humbly be happy to . . .

1ST STUDENT: We knew you'd play ball. Well Teach—it's you. You just don't . . . fit in with the rest of the mob.

TEACHER: Oh that is *really* splendid! I will just remain in the background and discreetly . . .

2ND STUDENT: You don't understand, Teach. We don't want you in the background. Suppose you was to come back in the foreground? Suppose you was to rat on us?

3RD STUDENT: Yeah.

TEACHER: Oh I'd never do anything like that. You see, Group Dynamics means the ultimate development of the WE Feeling and the eventual elimination of the teacher.

1ST STUDENT: That's just it. We *got* that WE Feeling. Now we're ready to eliminate . . .

TEACHER: Yes?

1ST STUDENT: So we'd kind of like to stick you in a case of cement and drop you in the river.

TEACHER: Is this . . . a peer-accepted decision?

2ND STUDENT: We voted on it.

3RD STUDENT: It's the most common commonality we got.

TEACHER: In that case . . . may I write a brief note to my wife? I think she'd like to know . . . how I went. As a Group Project!

—M. L.

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How well off are Steelworkers?

Let their own union leaders answer...

in statements and official reports from the Atlantic City Convention of United Steelworkers of America last September

Highest Wages in America

"We have the highest industrial wages in America, 25 to 35 cents per hour above even those of the automobile industry.

"The average basic steelworker now earns approximately $2.95 an hour, or $5900 for a 2000-hour year."

Pay Outstrips Living Cost

"This (rise in minimum pay since 1953) represents an increase of close to 48 percent. In the same period the cost of living has risen by a little more than 8 percent.

"And we got 48!"

But What About Layoffs?

"A laid-off American steelworker under SUB (supplemental unemployment benefits) was receiving more income than a fully employed steelworker in any other country, even taking into account the differences in cost of living."

Steelworkers in Forefront of Industry

"The wage increases and improved benefits place the wages, hours, and working conditions of most steelworkers in the forefront of American industry."

* * *

Steelworkers are well off, in all of the ways their leaders claim.

Wages and benefits in steel have been rising sharply. In fact, throughout virtually all industry they have risen much faster than productivity could be increased. That's one big reason for the inflation which cuts the buying power of your dollar.

This message is being brought to you by

REPUBLIC STEEL

because

INFLATION ROBS US ALL

Republic Steel's management seeks constantly for materials and methods to help customers make their products at lower cost. Republic pioneered in the development of cold finished steel bars—a cost reducer for thousands of products. Republic also offers a wide variety of special sections, in essence partially preshaped parts. Continuing progress in techniques and metallurgy promise even further improvements in machinability—a vital ingredient in keeping finished part costs in line.

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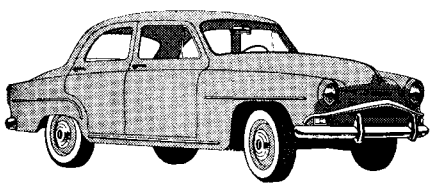
A Simca's soul is not for sale



Oh, it's true that $1698 can produce a lot of official looking papers, which link your name and that of the darling car. But that's a lot of superficial fooferaw. You'll never own a SIMCA's inner soul.

For while the car is amazingly responsive to touch of fingertip and toe, while it will graciously save you hundreds of dollars a year on fuel costs alone, the car will adamantly refuse to become a pawn of your psyche.

Awesome as it may seem, you will become part of *its* personality. From the start, you'll find new kinds of people applying for your friendship. Neighbors will begin seeking your counsel. Trivia will consume less of your time. And your life in general will bloom like a just-upped sail in a Mediterranean breeze.

A full line of 4-door sedans, of both 5- and 6-passenger capacities is available. All with one-piece UniGard construction, and front-mounted engines. Prices start at the above mentioned $1698, East and Gulf Coast ports of entry. Inland freight and local taxes extra.

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TRADE Winds

PREPARING TO PLAY host next week to the 1959 meeting of the Association of American University Presses at Austin, the University of Texas Press paused to look back over its history, then nominated the following as the three most unforgettable rejected manuscripts: "How to Run the Universe"; "Six Easy Steps to Salvation"; and a sixty-five-page narrative poem on the virtues of Texas jackrabbits.

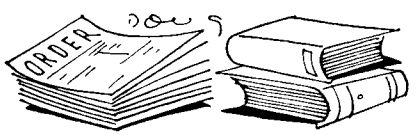
Meanwhile, back at the University of Georgia, they were pointing out that Georgia had problems with horse thieves back in 1743, before anyone much ever heard of Texas. In "The Journal of William Stephens, 1741-43," the writer tells how a "Cowpen keeper," upon viewing a mare, "immediately laid Claim to her, the Trustees Brand appearing on her Buttock, which the Seller had endeavored to obliterate, by placing a New Brand across it."

IN "NOVELISTS ON THE NOVEL," which Columbia University Press will publish next September, there is a passage from Anthony Trollope in which he tells how he always made sure to have one or more unpublished novels on hand at all times. "One of these," he wrote, "has been six years finished, and has never seen the light since it was first tied up in the wrapper which contains it. I look forward with some grim pleasantry to its publication after another period of six years, and to the declaration of the critics that it has been the work of a period of life at which the power of writing novels has passed from me."

Also writing somewhat unkindly on the subject of critics is C. Wright Mills in his new book, "The Sociological Imagination" (Oxford): "Everyone who has not only reviewed but also written books knows that one of the easiest of all intellectual tasks is to 'debunk' a book—any book—in a two- or three-column review, and that it is virtually impossible to 'answer' such a review in the same space."

CORNELL UNIVERSITY PRESS, which publishes that highly respected and respectable journal, *The Philosophical Review,* was rearranging the stock of back issues recently. In the July, 1895, number there appeared, as even today, a number of publishers' advertisements. A sharp-eyed rearranger noted, however, that the featured ad in this issue, on the back cover, was Horsford's Acid Phosphate, "A Tonic for Brain-Workers, the Weak and Debilitated." "It was," said the ad, "without exception, the Best Remedy for relieving Mental and Nervous Exhaustion." The *Review* does not accept patent medicine advertising today. Apparently brain work is not so weakening or debilitating as it was in the Nineties.

THE JOHNS HOPKINS PRESS is having almost as much fun these days watching to see who orders what books as it has in publishing them. Several



of "the front-running candidates" (not otherwise identified for diplomatic—or at least political—reasons) have ordered Johns Hopkins' five-volume set, "Presidential Nominating Politics," by Paul T. David, Malcolm Moos, and Ralph M. Goldman. West Germany's Chancellor Konrad Adenauer has purchased Gordon A. Craig's "From Bismarck to Adenauer: Aspects of German Statecraft." Much more remarkable than this, though, is the one-year's subscription to the *American Journal of Philology* ordered by the Charles Todd Uniform Rental Service Company of St. Louis.

WILLIAM LYON MACKENZIE KING, late Prime Minister of Canada, was not one to leave things to chance, or even to providence. This is clearly revealed by the first volume of a three-volume biography published by the University of Toronto Press. When only thirty-one, King was trying to bulldoze his way into the Cabinet and after an interview with the then Prime Minister, Sir Wilfrid Laurier, he wrote in his diary:

"My feelings as the result of this interview are that I must watch matters, deliberately get to work to secure this end by legitimate means, not trust to Destiny tho it may be on my side. To remember that nothing is certain but Certainty. Work and Watch. Sir Wilfrid may not be forgetful and is not indifferent, but has men pressing him on all sides. By keeping before him in the right

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way my chances will be improved."

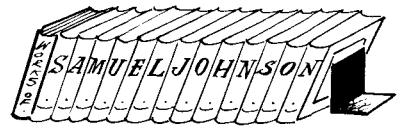
WHO SAYS BOOKS are not practical things? Recently Fidel Castro announced through his beard that many of the reform measures he is carrying out were recommended in a book. The book is "Rural Cuba" by Lowry Nelson, published by the University of Minnesota Press in 1950.

AS USUAL, THE TITLES of university press books have aroused interest, have caused confusion, and perhaps have even sold some copies of the books. Here are a few examples: Princeton alleges that "The Cellular Slime Molds" are "intriguing and enigmatic organisms." "God Had a Dog" (Rutgers) is partly about a dog God had, and New York University's "Proceedings of the Fourth National Conference on Tube Techniques" is about tubes (electron).

From the down-to-earth Midwest, "The Meaning of Poison" (Kansas) and "Microscopic Anatomy of the Digestive System of the Chicken" both mean just what they say. On the other hand, Pittsburgh's "The Stone and the Shell" is not geology: it is poetry by Sara Henderson Hay; and Wayne State's "Onions and Cucumbers and Plums" is also poetry—forty-six Yiddish poems in English—even though one bookstore put it in the cookbook section. Harvard is publishing "Longitudinal Studies of Child Personality." Presumably this will be followed by a companion volume, "Transverse Studies, etc."

ALMOST EVERY UNIVERSITY PRESS is starting or is already in the midst of a major—and usually multivolumed—project. Harvard (here we understand what they are talking about) will bring out the first volume of the Adams papers next year. Less than a month ago the University of Chicago Press published "The Complete Greek Tragedies" in four volumes. Before publication the press did some test mailings. They were gratified not only by the over-all results but also by the fact that many of the orders came from professionals in such fields as medicine, science, business, and that most important of all personages, the General Book Buyer.

Yale is carrying projects on both shoulders. It has just announced the second volume of the "Complete Prose Works of John Milton" and is now accepting orders for the first volume of the "Works of Samuel Johnson." This latter project will require twelve or fourteen volumes and at least five years to complete. Cambridge University Press, meanwhile,



is offering an extra discount to advance subscribers to its Cambridge Italian Dictionary, noting that the more advance orders it gets, the larger the edition it will feel safe in printing, and consequently the lower the final list price will be. The dictionary will be in two volumes of about 1,000 pages each. The first part is expected in late 1960 or early 1961.

Biggest project of all in dollars and cents would seem to be the Dictionary of Canadian Biography, just established by the University of Toronto Press. Planned to rank with other similar national biographies, this one has been made possible by an endowment of more than one million dollars from the estate of the late James Nicholson of Toronto. Smallest project of all, in one sense, is a series launched by the University of Minnesota Press. It will consist of pamphlets rather than great tomes, but it may have more immediate and practical value than some other projects. The pamphlets will each deal with one American writer and will seek especially to interpret that writer to the world outside the United States. The first three pamphlets, to be published next fall, will find Philip Young writing on Ernest Hemingway; Lawrance Thompson interpreting Robert Frost, and William Van O'Connor discussing Faulkner.

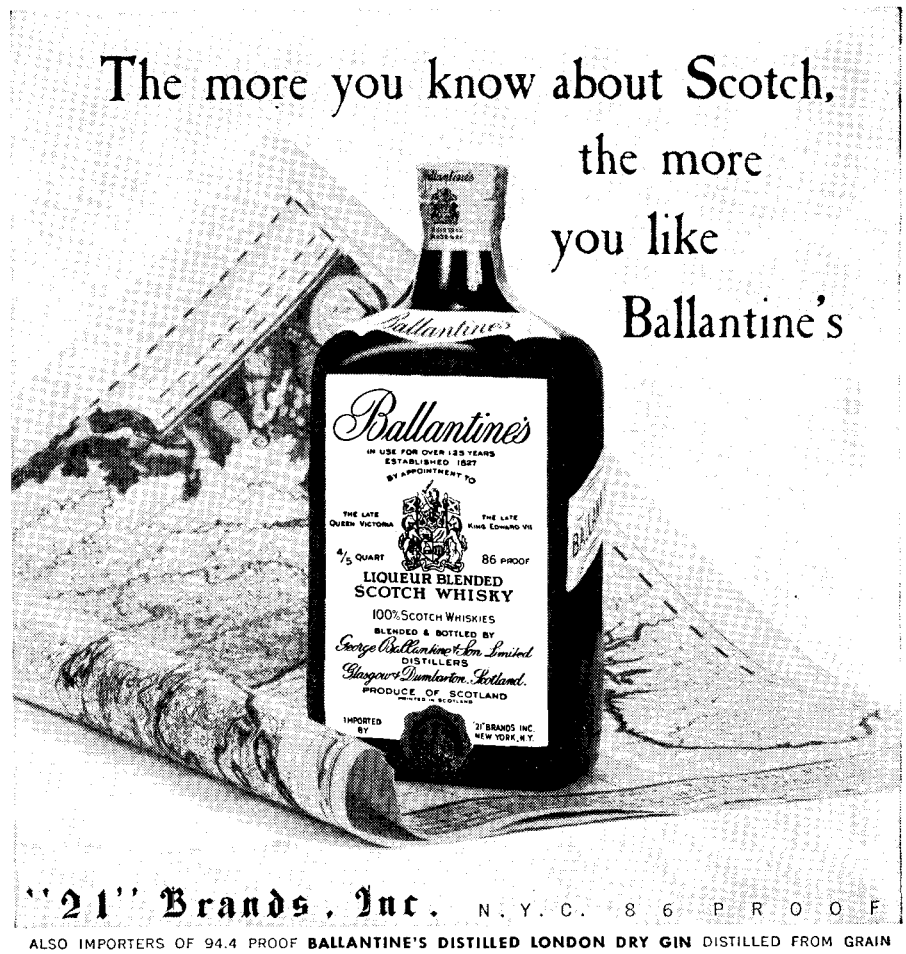
These are all large publishing projects by any standards, but lest anyone equate this with large profits, we hasten to note that most of them are, of necessity, underwritten in one way or another and that only two or three of them would seem to have any chance of paying their own way.

—FON W. BOARDMAN, JR.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1316)

SYLVIA ASHTON-WARNER:
SPINSTER

When loud yells bring me out to find that dirty white Boy has gone home after a thrashing from brown Seven, I think, taking yellow Lotus up in my arms, that even thrashing is communication of a kind and could lead to understanding and thence to toleration.



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Saturday Review
JUNE 20, 1959

THE RENAISSANCE MAN TODAY

By HOWARD MUMFORD JONES, *Professor of English at Harvard, who is himself an excellent example of the Renaissance man in America.*

IN DAYS when Americans believed that the tough challenge of the alphabet rather than the relaxed sell of television was the way to make men out of boys, a great Victorian declared that the best university is a collection of books. Carlyle meant hard-cover books, stoutly bound, manufactured to last not for three months but for three generations. Collectors now pay out good money for such volumes. An example is Michael Faraday's "Natural History of a Candle," clearly printed, illustrated with diagrams, and soberly instructing youth in the elements of physics and chemistry. Another example is Darwin's "Voyage of the Beagle," which describes strange lands, strange plants, strange animals, and strange peoples without the aid of three-color-process pictures. A set like Macaulay's "History of England," hearty and Whiggish, made no concessions, albeit it is clearly and cogently written; yet it instructed several generations not only about the past but also about the paragraph. None of the titles Carlyle had in mind went through the hands of the "juvenile" department, none of them was born out of a sales conference, none was launched at a cocktail party, and none was advertised in a vocabulary of shocked superlatives. (One might here paraphrase Macaulay and declare that as advertising advances, literature declines.) Publishers in Carlyle's time addressed themselves to the shaping of human character in the modern world.

Today we have the radio, the movies, television, the comic books, various forms of book digests, book clubs, adult education, and other modes of easy intellectual sells not known in Carlyle's day. It becomes, therefore, more and more difficult to think of general trade books as a substitute for a university. But the tradition is not lost: it has been taken over by the university presses, the true heirs, it seems to me, of a Renaissance tradition. That tradition is a tradition of intellectual development directed towards culture, not towards adaptability, peace of mind, social adjustment, "training," or delayed adolescence. I used the word "culture" unashamedly in its Arnoldian sense—the acquainting ourselves with the best that has been known and said in the world. And by Renaissance tradition I mean the sort of thing represented by Castiglione's "Book of the Courtier," wherein, among other qualities necessary for culture, Count Ludovico declares that "the true and principal ornament of the mind in every man (I believe) is letters." (I paraphrase the Hoby translation.) I do not deny that general publishers bring out solid and substantial books, and I do not claim that all university press books are instruments of general culture. But I do claim that in the last half century a shift in publishing practices has moved the university presses in the direction of producing more and more books of the kind Carlyle had in mind and, concomitantly, a shift in trade practices has lessened the number of such titles (what used to be called "prestige" items) brought out by general publishers.

If one of the weaknesses of Renaissance educational theory was that it treated children as if they were miniature adults, that assumption was also a source of great strength, since out of it developed the liberal arts colleges, into one of which everybody wants his offspring to go. Heirs of a Renaissance tradition, university presses live, therefore, in a wholly adult world. They do not compete with the mass mediums, and they do not print novels for adolescent minds. They have, in one sense, a built-in audience, since their original appeal was to scholars, and this fortunate fact has the enormous advantage of defining a plane of adult responsibility below which the university press cannot sink.

Most book-buyers neither know nor care who published the books they

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Report on the University Presses

University presses, as Howard Mumford Jones notes in the following article, operate on the assumption that publication is an act of immense cultural responsibility for satisfying the curiosity the college graduate ought theoretically to have if his education has been both liberal and mature. This statement might be extended to embrace all those concerned with the meaning of events and history's vast body of learning. The world's first university press was in Alexandria, Egypt; this hemisphere's first in Lima, Peru; our own first at Harvard College. Founded more than 300 years ago in Cambridge, Massachusetts, it was the bellwether for today's forty-three university presses, whose representatives will convene in Austin, as the guests of the University of Texas Press, on June 22. A unique feature of this year's conclave will be its progression to Mexico City on June 24. It is to be hoped that as a result the creative vitality of that country will find more expression in the United States, where we are largely ignorant of Latin America's civilization and its lode of literature—the richness, complexity, and color of which may be measured from the article by Carleton Beals on page 15 of this issue of Saturday Review.

buy, but by definition, nevertheless, the built-in audience for university press books generates a legend. Since university presses were originally created so that a scholar could talk to scholars, it is commonly assumed that university presses publish only the unsalable and the unreadable. Unfortunately for the simplicities of legend this is not true and has never been true. Certainly the first responsibility of the university press is to research, inasmuch as the publication of new knowledge was the occasion of its founding, and inasmuch also as the university press will lose its tax-exempt status if it does not demonstrate that it is not manufacturing quickies for profit and that it is publishing books for the purpose of advancing knowledge. But there are two ways of advancing knowledge. One is through the research monograph, a book primarily for scholars. The other is through responsible generalization. It is especially in the second of these categories that the university presses demonstrate how richly they are the heirs of a Renaissance tradition.

The liberal-minded gentlemen who have run university presses for the last four or five decades, partly by using their wits, partly because of the curious history of trade publishing in this period, partly because they look on publishing as a profession, not as merely an industry, have sought out, accepted, and discharged a responsibility for the kind of culture one associates with Arnold and with the ideal of Renaissance man. They have found it both possible and profitable to make available to general readers the best that has been said and thought in the world. A kind of quiet revolution has gone on; and while the built-in audience of scholars has defined the level below which university press books cannot sink, the cultural ideal of the directors of these presses has defined a sphere of publishing that university presses are more and more making their own. It is, essentially, a Renaissance theory of publishing.

Let me be a little more specific. Renaissance man could not necessarily do everything and be everything, but he was in theory a man so developed that he knew how to go about discovering how anything is done when it is done by experts. When Milton defined a proper education as one which would fit a man to fill any of the offices private or public both of peace and of war, he did not mean that he longed to be a general in Cromwell's army, director of the mint, or the holder of a number of other specialized posts which he could never have filled. What he did mean is that if an educated person wants to find out about war, or coinage, or natural philosophy, or the history of Arabia Felix, or the operation of the Star Chamber, his education ought to enable him to go about finding out. This used, of course, to be the theory of liberal education, and is here and there sometimes still considered to be a proper theory. But it is a theory, it seems to me, which also happily defines the kind of responsibility for general culture university presses are more and more accepting. They continue to publish scholarly monographs and scientific tabulations. But they also face deliberately backward. They are returning to the assumption that publication is an act of immense cultural responsibility. That responsibility is to adults. It may be briefly defined as a responsibility for satisfying the intellectual curiosity a college graduate ought theoretically to have if his education has been both liberal and mature. Since university presses continue to sell what are in their terms general books, the inference is irresistible that at least a minority of college alumni follow, however cloudily, the ideals of Renaissance man.

CONSIDER some of the titles either recently or soon to be published by American university presses. I select these at random: Morton Becker, "The Biological Way of Thought" (Columbia); Morton White, "Religion, Politics, and the Higher Learning" (Harvard) [SR Feb. 21]; George Sarton, "A History of Science: Hellenistic Science and Culture in the Last Three Centuries B.C." (Harvard) [see page 13]; Arthur F. Wright, "Buddhism in Chinese History" (Stanford); J. A. B. Van Buitenen, "Tales of Ancient India" (Chicago) [see page 21]; Arnold Brecht, "The Foundations of Twentieth-Century Political Thought" (Princeton) [see page 14]; David L. Miller, "Modern Science and Human Freedom" (Texas); "The Fearful Choice: A Debate on Nuclear Policy" (Wayne State); Karl Stumpff, "Planet Earth" (Michigan); Stanley Page, "Lenin and World Revolution" (New York University); Roy F. Nichols, "Religion and American Democracy" (Lousiana State). My list could be duplicated three and four times over. Such books are not unreadable monographs written for specialists only. On the contrary, they are books of the type Carlyle had in mind. They are books fit for Renaissance man to read. They are books which, if read, will open paths by which the serious American can go about understanding the nature of offices both private and public, whether of peace or of war, which, if he does not fill them himself, he may be called upon to fill indirectly in the sense of passing political judgment on those who fill them or who get them filled.

University press publishing is handicapped by another legend to the ef-

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fect that university press books are "difficult" to read. But let us distinguish. The bane of trade books at the moment is that everything ought to be shorter, everything ought to be made immediately intelligible, and the vast vocabulary of English ought to be reduced to the thin compass of words used by The Common Man. It is debatable whether, if the manuscripts of James's "The Golden Bowl," Royce's "The World and the Individual," and Adams's "Mont St. Michel and Chartres" came in tomorrow, a general publisher would accept them, since his sales conference would pronounce that they "wouldn't sell." This is one extreme. At the other is the book written by a specialist for specialists and wholly unintelligible outside that circle. I will fight to my last comma in defense of the right of the research worker to express his findings in any language he pleases, provided he be intelligible to his peers; and I radically deny that he is under obligation to do anything else. But the university press book for Renaissance man lies between these extremes; and I, for one, am impressed by the increased intelligent editorial control evidenced in such volumes. Like everybody else I run across university press books for the general reader that are dull, badly written, and clumsily organized. But the proportion of such volumes to the general outlook steadily declines as the growing skill and authority of editorial offices (especially the "copy editors") improves university prose. The editorial offices are no longer frightened by "authorities." They will, if necessary, virtually rewrite volumes by "authorities," and I could cite cases, were it polite to do so.

Now a concern for style in this better sense is again part of our Renaissance inheritance, inasmuch as medieval England had small concern for this sort of thing. The stylistic problem arose in the Renaissance with the battle between vulgarity and inkhorn terms, between the prose of the middle class and the new learning in the universities. There were innumerable discourses on the problem; and the training of Renaissance man included a training in style. Said Ben Jonson: "For a man to write well, there are three required necessaries —to read the best authors, observe the best speakers, and much exercise of his own style." "Ready writing," he further observes, "makes not good writing, but good writing brings on ready writing." In truth, the stylistic ideal of university press books is well expressed in Jonson's "Timber: or Discoveries Made Upon Men and Matter":

> In style, to consider what ought to be written, and after what manner, he must first think and excogitate his matter, then choose his words, and examine the weight of either. Then take care, in placing and ranking both matter and words, that the composition be comely; and to do this with diligence and often. No matter how slow the style be at first, so it be labored and accurate; seek the best, and be not glad of the forward conceits, or first words, that offer themselves to us; but judge of what we invent, and order what we approve.

The reason why university presses can obey this wise injunction, even if they would not phrase their policy in Jonson's words, is that they are not under the pressure of quickie publishing. They can take time, they can get manuscripts into shape, they are in a position to consult not merely other experts with regard to the substance of what is said but also skilled and competent persons with respect to the manner of saying it. I do not say the university presses always succeed; I do insist that the stylistic ideals of their editorial offices is an ideal that Renaissance man would recognize and approve.

UNIVERSITY presses have come a long way since the time they existed principally to get research monographs into print. They are doing more and more for general education—not general education in the sense of the something-for-everybody school, but general education in the great sense of Milton's "Tractate on Education," with its ideal of that which is virtuous and noble, complete and generous—the complete man, in sum, of the Renaissance. As for the stylistic ideal of university press books, even though individual instances may fall short of it, I can find nothing better than a sentence in Mulcaster's "Right Writing of Our English Tongue," published in 1582, which runs: "I do not think that any language, be it whatsoever, is better able to utter all arguments, either with more pith or greater plainness, than our English tongue is, if the English utterer be as skilful in the matter which he is to utter as the foreign utterer is."

IN ADDITION TO OIL, Sam Rayburn, longhorn steer, Neiman-Marcus, and a host of other heterogeneous contributions to the nation, Texas also shares the literary abundance from her University of Texas Press, host this year to the annual meeting of the Association of American University Presses.

From its editorial rooms in a restored Colonial mansion on a hill overlooking the Austin campus, the University of Texas Press has issued a rich flow of scholarly and regional publications—106 plus three quarterlies to be precise—since its inauguration in 1951. "Florida of the Incas," a translation of Garcilaso de la Vega's account of the DeSoto expedition, was its first volume. It was chosen as a History Book Club selection and featured on *SR*'s cover. While still in its infancy, the press scored again with Philip Graham's "Showboats: The History of an American Institution."

Editor Frank Wardlaw took a long shot in 1957 with the publication of Juan Ramón Jiménez's "Platero and I," translated by Eloise Roach, an Austin schoolteacher. His hunch—combined with sound editorial judgment—paid well. "Platero," now entering its fifth printing, has sold 25,000 copies.

Subsequent books have also demonstrated the press's imagination and publishing courage. Last year a portfolio of eight paintings by Everett Spruce began the new Blaffer Series of Southwestern Art, a project designed to present annually the work of a leading regional artist.

Tom Lea, known for his depictions of men and bulls, designed a stylized longhorn steer's head for the university's pressmark.

Texas's future literary plans are as vast as its stream of liquid gold. Who would have thought that it would fall to the University of Texas Press to publish Graydon Regenos's translation of the thirteenth-century Latin work "The Book of Daun Burnel, the Ass"? Well, according to Frank Wardlaw, it's in the works. Like most university press editors, he is a bit of a gambler. —MARY K. HARVEY.

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The First University Press

"A History of Science: Hellenistic Science and Culture in the Last Three Centuries B.C.," by George Sarton *(Harvard University Press. 554 pp. $11), tells the dynamic role of science in Greek culture. John Lear is Science Editor of the* Saturday Review.

By John Lear

"PROSPERITY without art and science is worthless and contemptible." Those are the words George Sarton chose, in the last of his writings to be published before he died, to remind us that the soul of our Greek heritage resides in a dissatisfaction with mere *accumulation* of money. The Ptolemies of Egypt were typically Greek, he tells us, and they expressed the Greek spirit through their preferences in *spending*. Twenty centuries have brought no fading to the glory of their wisest philanthropy: the first university press we have any record of.

This institution was the Library of the Museum at Alexandria. As Sarton describes the place, it was strikingly similar in basic structure to the newest university press of which we have a record—the one Charles Campbell is creating for Dr. Detlev Wulf Bronk at the Rockefeller Institute in New York City.

> The Museum [Dr. Sarton writes] was . . . like . . . a medieval college . . . probably more like a scientific research institution than a college . . .; it was definitely a school of science, not a literary or philosophical academy. . . .

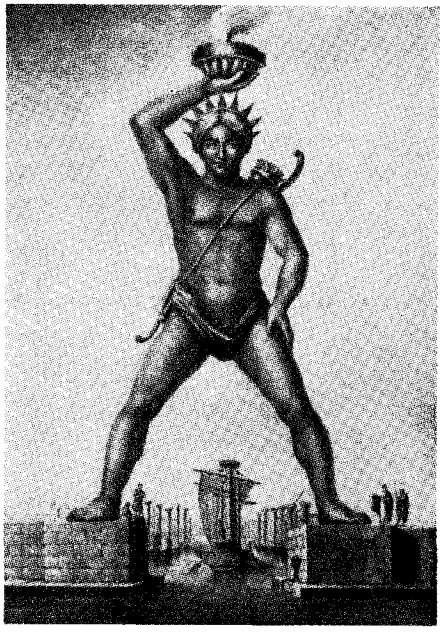
Scholars came from all over the Greek world (which, it must be remembered, reached from the Mediterranean to the Indus) to live a communal existence at the Museum. They were "permitted to undertake and to continue their inventions in complete freedom . . . without political or religious directives, without purpose other than the search for truth."

Books being the tools of scholars then, as they are today, the Library of the Museum was the repository of these tools. "The majority of the texts . . . were not standardized in any way, and . . . [they] had to be identified first, then classified, catalogued, edited. . . . To put it otherwise, the librarians of Alexandria were not simply custodians and cataloguers like those of today; they had to be, and were, full-fledged philologists." Actually, the librarians' duties extended back to the very beginning of the process of book-making —to the lamination of the papyrus rolls on which the best-sellers of that ancient day (a man named Homer topped the list, and his "Iliad" outsold his "Odyssey" many times over) were penned.

If anything can compensate modern university presses for the harassments they suffer from rocketing paper costs, it may be the knowledge that even papyrus was expensive 2,000 years ago. Sarton brings this point to our attention in his inimitable fashion of setting up a comparison. It seems that publishers less favorably endowed than the original university press of the Ptolemies were forced to do cheap editions on *ostraca*, the potsherds Job used to scrape himself. The Alexandrians were never reduced to that extremity, although they did put out an ancient equivalent of the currently popular paperback. An inferior grade of papyrus went into these copies, which had a special purpose. The Greeks, you see, never fooled themselves into thinking they had the best of everything. Alexander the Great had learned differently by marrying the Bactrian Princess Roxanne. The Orient was early recognized as a source of wisdom (contrast our own National Science Foundation's only now developing interest in translating from the Chinese), and all visitors to Alexandria were required to turn in their books when they passed through customs. If volumes thus surrendered were not then "in print" in the Alexandria Library they were copied inexpensively; the "paperback" was given to the traveler and the "hard cover" edition took its place on the Library's list of titles.

Only a scholar of Sarton's superb attainments could afford to discourage us, as he does, from attributing the contribution of any knowledge of papyrus publishing to him. It all comes (he says) from a new science of papyrology, which sprang up in the same year (1895) that Roentgen discovered the X-ray.

> This is a very remarkable coincidence [he reminds us]. The papyrus enabled a few scholars to see deeper into the past even as X-rays enabled others to penetrate and transcend superficial appearances.



—*From the book.*

Fanciful image of "Colossos" of Rhodes.

Papyrus sheets were made of strips of the pith of the papyrus plant, laid side by side horizontally to form a writing surface. This horizontal arrangement was then backed up with a second layer of strips, laid side by side vertically. The stickiness of the pith was such that a simple application of pressure held the two layers firmly together. One sheet of the stuff was about ten inches high. Many sheets were glued together, side by side, to form a roll perhaps thirty-five feet long. Writing was done on the finished roll, the horizontally stripped surface being the inner surface of the roll except for the last, or title page, which bore the horizontal strips on the outside for easy identification.

"How were the rolls arranged on the shelves?" Sarton asks, without answering the question. Unlike today's books, they could not be stacked upright. And if they had been placed flat they would have rolled. Sarton thinks they must have been pigeonholed, a practice unsuccessful writers will swear is still followed by modern university press editors.

There was only an embryonic suggestion of present-day typography in the preparation of the earliest papyrus rolls. Poetry was "set" in columns whose width depended on the length of the verses. Prose columns ran two and a half to three inches wide, with half an inch of space between one column and another. A column ran anywhere from twenty-

(*Continued on page* 54)

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To Verify Universal Values

"Political Theory: The Foundations of Twentieth-Century Political Thought," by Arnold Brecht *(Princeton University Press. 603 pp. $12), surveys the theories of titans in the field and dovetails them with Dr. Brecht's personal conclusions. The study is examined by Harold D. Lasswell, Professor of Law and Political Science at Yale University.*

By Harold D. Laswell

THE PRESENT volume, the first of Professor Brecht's contemplated two volumes, is a scholarly achievement of the first importance. I foresee that it will be added at once to the narrow shelf of indispensable books in the library of active political philosophers, jurists, and scientists.

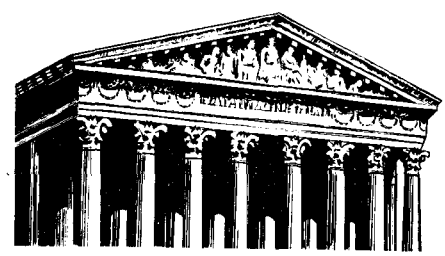
Brecht believes that an intellectual crisis occurring near the turn of the century anticipated by a few years the political crises of the twentieth century. The intellectual crisis was scientific relativism. The steady advance of scientific method, rewarding in so many ways, had a "seamy side," the divorce of the *is* from the *ought*, of facts from values. Scientists came to take it for granted that science was precluded from values. Valuations—value statements—became matters of preference, faith, or postulate. In any case they did not purport to rest upon scientific foundations.

Professor Brecht calls attention to the predicament of many men of good will who suffered in mind and spirit when they regarded themselves as unable to confront the challenge of totalitarianism with condemnations that they could in good conscience declare were beyond scientific dispute. True enough, it could be demonstrated by the use of the methods of science that the "Aryan race," as defined by a given politician, was not a "race," or that, if acceptably defined, the race was not biologically "superior," as superiority was understood. The tragedy that Brecht is writing about was that such an assertion as that Aryans *ought* to rule the world could not be rejected with the authority of science as science was conceived.

In his capacities as public figure and scholar Brecht has been too clearheaded to accept claims that have been put forward, often with desperate earnestness by scholars of the first rank, to have discovered a scientific rock where an enduring structure of values could be erected. The case of Gustav Radbruch is especially poignant. Having built a formidable reputation as a jurist upon scientific relativism, Radbruch was moved to change his position by the horrors of Hitlerism. However, Brecht, despite his sympathetic understanding of motive and character, can have none of Radbruch's appeal to Nature. He patiently shows, further, why he believes that John Dewey and Felix Kaufman failed to establish the claim that no methodological difference need be asserted between values and facts; or why Maritain, among others, failed to justify broadening the concept of science to include value judgment. Brecht explains why he rejects the contention that religious truth can be scientifically verifiable, or that the objectivity of values can be successfully asserted, in the sense of Max Scheler, Nicolai Hartmann, and many more.

The scene is laid for Brecht's affirmative ideas by an exhaustive preliminary. Part I of the book gives the most succinct and comprehensive account of scientific method now available to the student of political science. Part II examines the precursors and formulators of scientific relativism. The "fathers" are presented as largely German: Georg Simmel and Heinrich Rickert, Georg Jellinek, Max Weber, Emil Lask, H. Kantorowicz, Radbruch, and Hans Kelsen. Brecht sketches the diffusion of this point of view to the United States, characterizing the contributions of Oliver W. Holmes, the Cohens (Felix and his son, Morris), Charles Merriam, and others. Part III rejects the attempts made up to date to establish scientific value universalism.

The affirmative position is that the scientific search for universal elements—of justice, for example—is lagging, and that, if pursued with vigor, results of the highest importance will emerge.



> Could we [writes Brecht] verify that there are certain universal and invariant elements in the human way of thinking and feeling about values, then we should have some firm ground on which to stand . . . Many great thinkers . . . have indeed assumed, either explicitly or implicitly, that there are universal elements . . . But the only basis for this assumption was either revelation or intuition ("self-evidence"). No systematic empirical research has been undertaken. This omission has left a gap in scientific efforts up to this day.

Brecht outlines various criteria to be met by hypotheses regarding universal elements and proposes five universal postulates of justice. To summarize them apart from context would do them injustice. I refer briefly to the first, which is truth, or the feeling that "the judging person must honestly think (believe) that the relevant statements are true." The fifth postulate is "respect for the necessities of nature in the strictest sense. It is unjust to inflict punishment or moral reproach for nonfulfillment of a law or command which is impossible of fulfillment."

In order to show that the proposed hypotheses are not trivial the author applies them concisely to the debate between democracy and totalitarianism, emphasizing some of the impossibilities of both regimes.

Enough has been said in the previous paragraphs, I hope, to justify the proposition with which I began: that Professor Brecht is culminating his career with a brilliant intellectual achievement. The impact of his book will be obvious in the scientific study of politics and related disciplines for many, many years. Not the least impressive feature of Brecht's masterly grasp of the issues at stake is his willingness to keep open the debate, too often closed, concerning belief in God.

I shall not undertake a detailed assessment of the limitations of this volume, whose appearance I desire chiefly to celebrate. Like many distinguished predecessors in political theory, the work contains the seeds of its own correction. Anyone who investigates a value hypothesis that falls short of universality when tested by the criteria proposed by Brecht can, in good faith, argue that the criteria are too strict and should be loosened, or that they are not

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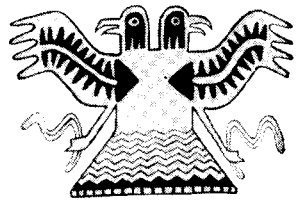


Roots of Latin American Literature

Many terrains, tongues, and talents are plaited into the literary mélange of Latin America, to which Carleton Beals has devoted a lifetime's observation. An erstwhile correspondent from Mexico, the West Indies, Central and South America, he is author, among other books, of "Rio Grande to Cape Horn" and "The Long Land Chile." In the article below, Mr. Beals traces the publishing scene in the southlands, where university presses figure significantly.

By CARLETON BEALS

LATIN AMERICAN literature stems from a richer, more intricate heritage than is available in nearly any other part of the globe. Not only that, but the literature of the 120,000,000 Spanish Americans—I am leaving out Brazil and Haiti—is published not in one urban center as in the United States, but in eighteen capitals embedded in eighteen nations, each different in ethnic ingredients, customs, esthetics, music, social composition. The trends are toward greater variety and experimentation, not toward uniformity and conformity or superficial perfection of forms. Increasingly Latin American writing, within the framework of a shared linguistic and cultural experience, becomes a majestic orchestration. In many countries poverty, social backwardness, political immaturity are drags, but their writers are less subjected to the demeaning pressures of mass-production media, to nationalistic jingoism or, in spite of their peculiar dictatorships, to Fascistic or Communistic police-statism. If exiled, the author has a home, a voice, an understanding audience in any one of nineteen other countries. The great Argentine leader and educator Domingo Faustino Sarmiento wrote his classic gaucho-dictator novel "Facundo" in exile in Chile. Some of the finest prose of José Martí, liberator of Cuba, was produced in Mexico. Many Dominican exiles are now writing successfully in Cuba, Argentina, and Mexico.

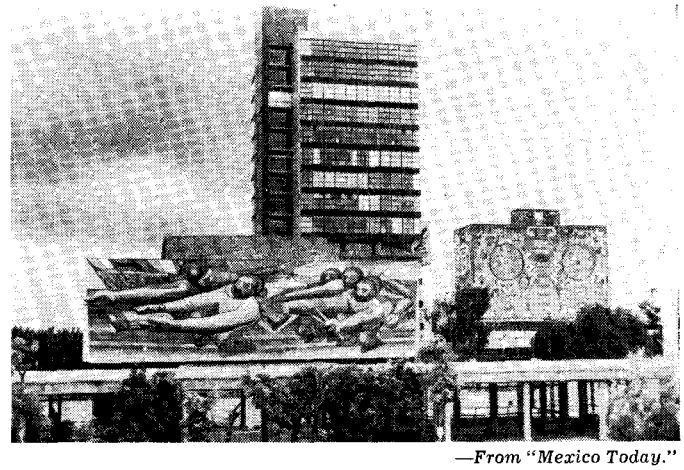
More important is the richness these numerous settings provide. In hot, dry Mexican Chiapas, north of the Suchiate River, where the parched earth seems twice as agonizing because of the gnarled cactus, the roofs, except for an occasional church spire, are low and flat. South of the river in Guatemala, because of heavy rainfall, roofs rise high-peaked and steep from among jungle foliage, climbing vines, and scarlet flowers. Costumes, dress, food are strikingly different, too. Prevailing Mexican tones are brown, blue, and muddy ochre; the rainbow colors of Guatemalan clothing make the folk look like bright forest birds. Nor does their speech have the rasping sing-song cadence of the Mexicans; their voices are softer, words flow like a smooth, shaded stream. Mexican Spanish is flavored with Aztec; Guatemalan Spanish is encrusted with Maya-Quiché expressions. At every frontier the traveler encounters marked differences. Probing deeper, he will find unique psychological patterns. The malicious, grotesque *vacilada* of the Mexican, with deep awareness of the incongruities in all things (a sort of goat's head on a martyr), is not the glib *choteo*, or ironic "kidding" of the Cubans. Such things are the very fabric of the writing in each locale.

Since industrial mass production has reduced men to a common denominator in few places, often internal regional differences are more extreme than between countries. Santiago de Cuba or Sancti Spiritus is far from being Havana or the Isle of Pines. In some Mexican villages people speak two to four languages, Spanish worst of all. Highland Cuzco, with its massive prehistoric house-walls, has little in common with Lima and Trujillo on the Peruvian coast, and these in turn differ from Ica to the south or Pacasmayo to the north. Arequipa, midway up in the Andes, has costumes, food, language-twists all its own. In most of the highlands only central urban plazas are Spanish-speaking; elsewhere Quechua and Aimará prevail. Spanish is Paraguay's official language; the people speak Guaraní.

These multiple national, regional, and speech variations flow into the literature of the continent. If much literature has a universal, urban character that embraces the whole range of the "Cosmic Race"—the term José Vasconcelos uses for the dominant emerging mestizo type—many literary works are soil-rooted in localisms. The powerful novels of Jorge Icaza of Ecuador are so full of Indian dialect they go forth to the rest of Latin America with glossaries. Many Argentine gaucho novels ("Westerns") *e.g.*, by Ricardo Güiraldes, Manuel Ugarte, *et al.*, must also be provided with glossaries, for the picturesque northern cowboy patois is often unintelligible even to Buenos Aires dwellers. As in the Mediterranean, there is a Caribbean lingua franca: Spanish, French, Indian, Negro, English, Dutch, Portuguese. Its expressions creep into the literature of the area. The garbled Spanish-Portuguese of the Brazil-Uruguay frontier is reflected in writing. Except in Valparaiso and Santiago, the average Chilean's vocabulary is nearly 25 per cent Auraucano.

The Ñáñigo tongue, derived from several Negro languages, spoken by so many Cubans, continuously enriches the Spanish of the island. The beautiful folk tales of Rómulo Lachartañeré

(*Continued on page* 61)



—*From "Mexico Today."*

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Massacre of a Wondrous Culture

"The Incas," by Pedro de Cieza de León; *edited by Victor Wolfgang von Hagen; translated by Harriet de Onís (University of Oklahoma Press. 465 pp. $5.95), makes available for the first time in English the Spanish author's first-hand observations of the conquest of Peru. The work is in the tradition of Thucydides, in the opinion of John Collier, author of "Indians of the Americas" and "Patterns and Ceremonials of Indians of the Southwest."*

By John Collier

HERE is an important book, both as history and literature; the fifty-third volume in the Civilization of the American Indian series—a series whose publication commenced in 1932, and whose books, while inescapably variable in scope and scholarship, always have been imbued with that "earnestness," as Goethe insisted, "that earnestness which alone makes life (and letters) eternity."

The present volume—Cieza's major part in it, and the faithful translation by Harriet de Onís—is richly inhabited by Goethe's "earnestness." As in some earlier books of the series, there is suggested, too, the mournfulness, the immitigable regret, that inhabits nearly the whole of the vast Indian record of the hemisphere.

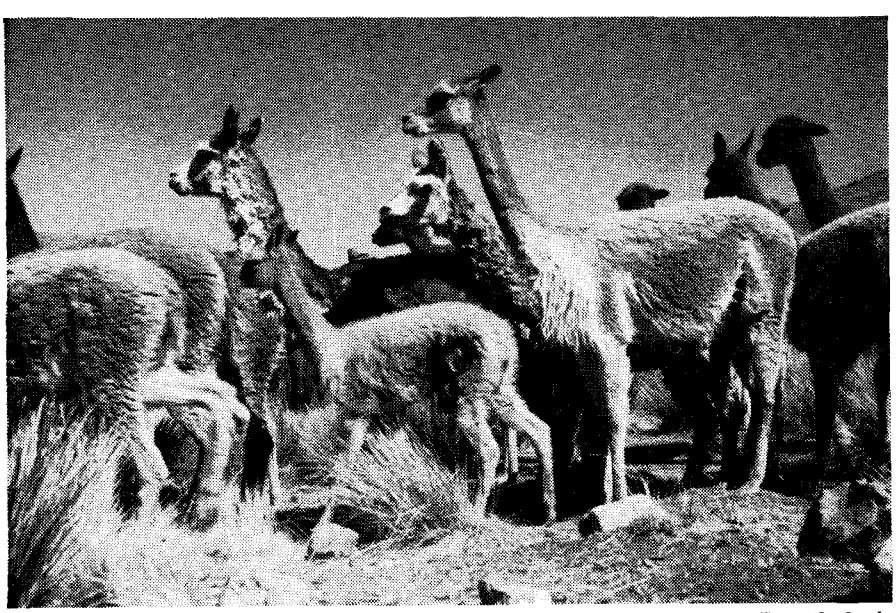
A brief review cannot do justice to Cieza's two Chronicles. Amid the long succession of Spanish chroniclers, excepting only the Friar Bartolomé de Las Casas, Cieza appears as "the first that ever burst into that silent sea" of the great, wondrous Andean civilization then being massacred in body and spirit by Spain. And Las Casas never visited Peru. Hence it is to the boy and very young man, Cieza, that we must go for the first, the pristine viewing of that bloodshot sundown where the ruin of a fabulous yet actual human achievement of 2,000 years gleamed as it perished.

Cieza came to the New World in 1535, five years after the killing and looting of the Inca Empire by Pizarro had commenced, and just before the Indians' almost successful rebellion had been crushed not only with the massacre of Indian fighting men but, by Spanish preference, the slaughter of their wives who accompanied them. Cieza's boyhood observations were made and currently noted down in what is now Colombia; his young manhood observations were made across the nearly 3,000 miles of what had been the Inca state. Untutored, but with a Thucydides-like objectivity and economy of words, he examined nature as a naturalist, peoples as an ethnographer, and the Incaic—the Andean Indian—universe as an economist, a sociologist, and a humanitarian.

The first of his Chronicles was completed in the main at Cuzco, in Peru. After fifteen years in the Indes, he returned to Spain, and there, in 1553, this first Chronicle was published. The second one, immured by the Inquisition and by the Spanish Crown, remained unpublished for 330 years. Cieza died in his thirty-sixth year. His production was incredibly large, if one bears in mind that he observed and wrote not as an acknowledged observer and reporter, but by "turnings aside" from marches, battles, and extreme physical endurances.

"No one who was lazy or tried to live by the work of others was tolerated; everyone had to work. Thus on certain days each lord went to his lands and took the plow in hand and cultivated the earth, and did other things. Even the Incas themselves did this to set an example, for everybody was to know that there should be nobody so rich that, on this account, he might disdain or affront the poor. And under their system there was none such in all the kingdom, for, if he had his health, he worked and lacked for nothing; and if he was ill, he received what he needed from the storehouses. And no rich man could deck himself out in more finery than the poor, or wear different clothing, except the rulers and headmen, who, to maintain their dignity, were allowed great freedom and privilege, as well as the Orejones [*the Inspectors and Deputies*], *who held a place apart among all the peoples.*"—From "The Incas," by Pedro de Cieza de León.

THESE facts barely suggest the nature of Cieza's Chronicles. He scrutinized the Incaic life-system almost in its entirety. He examined, and accurately told about, the Incaic and pre-Incaic monuments; the incredible network of highways the Incas had built; the Incaic redistribution of populations through methods humane and statesmanlike, and, thus, the diffusion into vast regions of that pre-Incaic science of irrigation, agriculture, conservation, and return of produce to the producers, which made possible a population of sixteen to thirty-two millions as estimated by Philip A. Means. Means's population estimate has been sharply reduced by some scholars since 1931, when Means published; but Cieza's obser-



—*From the book.*

"In bygone times, before the Spaniards conquered this kingdom, there were throughout these sierras and countryside great numbers of llamas, and even guanacos and vicuñas. But the Spaniards killed them off so fast that there are almost none left."

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vations appear fully to support Means.

The Andean life-system was ravaged by the Conquistadores (incidentally through the pursuit of gold, but also through dogmatic intention). Not all of the ravaged fragments consented to die; they outlasted the hundreds of years and are there in the Andes now, as told (among other books) in the "Handbook of South American Indians" of the Bureau of American Ethnology. But the huge decline of Indian population, as also the near-extinction of the llamas and other Indian-domesticated fauna, were there for Cieza to record and lament only fifteen years after Pizarro's conquest. Very much more than populations of men and beasts was killed in those and following years; the social inventions and creations, not merely of the Incaic century but of 2,000 preceding years, were trampled into blood-stained earth. And this Cieza witnessed and told—not with the hemispheric sweep and human and philosophical passion of Las Casas, but more in the way of the "bright, icy page" of Thucydides.

SPACE does not allow for sufficient quotations to display the truly classic virtue of Cieza's writing or the preciseness and maturity of his observations, quotations which might suggest that Cieza was closer to the Charles Darwin of the *Beagle* voyage than to Thucydides. But thus, at long last and for the first time in English Cieza's great book (his first Chronicle and his second) is made available. Recognition is due to the editor of the volume, Victor Wolfgang von Hagen; one may suspect that his promotional energies brought this publication into being. His sixty-six-page introduction is crammed with facts which have value, although his slapstick, slangy style, in the introduction, may annoy some readers and is in contrast to Cieza's text and de Onís's translation, as well as to von Hagen's own numerous fact-supplying footnotes.

These defects, if defects they be, seem to this reviewer inconsequential. What is there, and what will outlast many lifetimes, is Cieza's book—simple, and entirely functional, as the Andean monuments are, and of such undying beauty as those monuments.

—*From "Mexico South."*

Ancient Mexican motif.

Creativity from Aztecs to Tamayo

"An Anthology of Mexican Poetry," compiled by Octavio Paz; *translated by Samuel Beckett (Indiana University Press. 213 pp. $3.50),* ***"The Muse in Mexico," edited by Thomas Mabry Cranfill*** *(University of Texas Press. 117 pp. $4), and* ***"The Eye of Mexico," edited by Barney Rosset and Donald Allen*** *(Evergreen Review. No. 7. 256 pp. $1), are three collections that sample the arts—prose, poetry, painting—of our Southern neighbor. Selden Rodman is a critic and author, among whose books are "Conversations with Artists" and most recently "Mexican Journal."*

By Selden Rodman

MEXICAN poetry, the most refined and self-conscious of the arts in the most gifted and richly endowed nation of Spanish America, has only begun to come of age. In the slave societies of pre-Columbian Mexico it flourished in splendid isolation. Under Spain it contributed with distinction but very little disparity to the corpus of Spanish poetry. In the nineteenth century it succumbed to French symbolism, and in the twentieth century it has started the agonizing search, among all the countless modes from *haiku* to surrealism for its own modern identity.

An anthology of Mexican culture, that took account of these complex currents, in the context of Mexican history and of the other fine arts that developed along similar lines, would provide the best possible introduction for the non-Mexican reader. Aztec poetry cannot be understood apart from Aztec sculpture. The poetry of New Spain is meaningful only in the context of the struggle between the religions of the Oid World and the New, and the writhing architectural styles that expressed that struggle. The apocalyptic spirit of the Revolution of 1910, finding its imagery in the incisive folk-caricature of Posada and the overwhelming genius of Orozco, is a clue not only to the deracinated visual art of Tamayo, Soriano, and Cuevas, but to the "international" literary styles of Rulfo and Fuentes, Montes de Oca, and Paz.

None of the three anthologies-in-translation here under review faces up to this task, though each contains

—*From "Mexico South."*

Hollow clay figurine from El Cocuite.

some of the raw material. "An Anthology of Mexican Poetry" contributes least. The omission of all contemporary poets, with the exception of the aged Alfonso Reyes, is more than "unfortunate" (as Octavio Paz, its compiler, remarks in a brilliant introduction); it is disastrous. With the exception of Sor Juana Inéz de la Cruz, the great seventeenth-century mystic, feminist, and nun, and perhaps Lopez Velarde, none of the poets included compare with the best moderns represented in the other two anthologies. And on top of that, Samuel Beckett, no poet, provides translations that are unreadable. He renders Sor Juana in archaic clichés ("beauteous spouse," "gloom's black bays," "striving the while," and the like), and the more recent poets with such forbidding neologisms as "kohl," "ebriety," and "dishevely" and the surrealist fustian of

> my kisses scour you devoutly
> serried
> over a sacrilegious cloak of skulls
> as over an erotic domino.

In enlisting the aid of Paul Blackburn and Lysander Kemp, whose translations stand up as poems in their own right, the other two collections are more fortunate. And from them Octavio Paz emerges as a major

(*Continued on page 57*)

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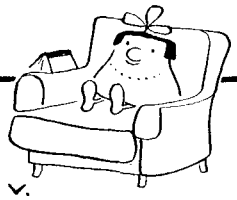


LITERARY HORIZONS

From the Academy

By Granville Hicks

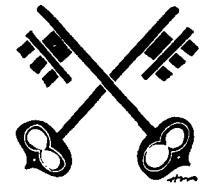
SO FAR as this department is concerned, the university presses are important all the year round. Last fall I reviewed "The Realist at War" [*SR* September 27, 1958], the second volume of Edwin Cady's biography of William Dean Howells, which was published by the University of Syracuse Press, and this spring there were two other Howells items—"Criticism and Fiction and Other Essays," edited by Clara and Rudolf Kirk (New York University Press), and George Bennett's "William Dean Howells: The Development of a Novelist" (University of Oklahoma Press) [*SR* April 18, 1959]. From the Harvard University Press came Ernest Samuels's "Henry Adams: The Middle Years" [*SR* November 8, 1958], and from the Yale University Press Richard Sewall's "The Vision of Tragedy" [*SR* March 28, 1959]. Robert Elias's three-volume "Letters of Theodore Dreiser" [*SR* April 4, 1959] was published by the University of Pennsylvania Press.

From other university press books that fall within my range, I have selected a few to comment on in this issue. I begin with a volume that is not strictly literary in scope but does have considerable literary interest—Richard D. Birdsall's **"Berkshire County"** (Yale University Press, $6). Mr. Birdsall has written a cultural history of Berkshire for the first hundred years after its incorporation in 1761. He writes about religion, education, journalism, the law, and finally literature. Since Catharine Sedgwick was a native of Berkshire, since William Cullen Bryant spent in the county his most creative years as a poet, and since Hawthorne, Melville, Longfellow, and Holmes were residents for significant periods of time, the literary record is rich.

Birdsall's general thesis is that for a century or so Berkshire had a distinctive regional culture, and he traces its rise and fall. He has dug deep into contemporary sources, and one gets from the book a strong feeling for the way life was lived in western Massachusetts the century before last. Academic in the good sense—*i.e.*, based on thorough research and carefully documented—the book is completely readable. I recommend it to all who know and love the Berkshires.

Robert A. Bone's **"The Negro Novel in America"** (Yale University Press, $5) begins with a couple of little-known books published in 1853 and ends with Ralph Ellison's "Invisible Man," which appeared in 1952. Along the way Bone examines the fiction of Charles Chesnutt, Paul Lawrence Dunbar, James Weldon Johnson, Jean Toomer, Richard Wright, Ann Petry, and many others.

Bone has a pedantic fondness for inventing categories and fitting novels into them, but he does cover the ground, and the book will be useful for reference purposes. More than that, Bone comments with marked insight on some of the more substantial novels he discusses, such as Johnson's "The Autobiography of an Ex-Colored Man," Toomer's "Cane," Wright's "Native Son," and Ellison's "Invisible Man." His closing remarks on the future of Negro novelists seem unnecessarily cautious.



In **"Arnold Bennett: Primitivism and Taste"** (University of Washington Press, $4) James Hall is careful not to make exaggerated claims for Bennett: "He does not have the complexity of perception and the distinction of style that mark the writer of the first rank." But he thinks that Bennett's best novels have meaning and value for our time, and he says why. What he means by "primitivism" (the term is not a happy one) is an adherence to solid, old-fashioned, bourgeois values. Bennett's central theme, he holds, is the conflict between such adherence and a yearning for sophistication and refinement, and he examines this conflict as it is developed in "The Old Wives' Tale," the Clayhanger trilogy, and a few other novels. His analyses suggest that Bennett's best is much too good to be forgotten.

In **"The Sympathetic Alien: James Joyce and Catholicism"** (New York University Press, $4) J. Mitchell Morse has written a most erudite book, and I should have to know far more than I do about Catholic theology to criticize it intelligently. Even though Joyce rejected the Catholic Church, he was greatly influenced by its teachings. Indeed, as Morse shows, his concept of the role of the artist was derived from Augustine. Again and again, in all of Joyce's works, Morse is able to find theological influences. So far as I know, the subject has never been treated so thoroughly before, and the book would seem to be a valuable addition to Joycean studies.

The books I have been examining are representative products of the university presses, but now I turn to two less orthodox projects. Between 1948 and 1955 Pamela Hansford Johnson, a talented novelist and critic, wrote for the British Broadcasting Company six sketches based on "Remembrance of Things Past," and these are now gathered together under the title **"Proust Recaptured"** (University of Chicago Press, $4). "My intention," Miss Johnson writes, "was to show that Proust's people had been so completely regained from Time that they could continue to exist in any time; that they were so fully created as to be imaginable, in their words and their behavior, in a good many other circumstances." What she has done, then, is not to dramatize episodes from the novels but to put Proust's characters—the Duchesse de Guermantes, Charlus, Swann, Albertine, and so on—in situations that she has invented. The result is entertaining reading and good Proust criticism too.

"The White Hound" (University of Missouri Press, $3.75) contains four stories by Ward Dorrance and four by Thomas Mabry. Dorrance has published several books, but Mabry, so far as I know, has published only the stories that appear in this volume. They have sufficed, however, to give him something of a reputation, which he fully deserves. "Lulu Borrow," for instance, which portrays a Negro woman of saintly character, seems to me one of the finest short stories to have appeared in recent years, and "Indian Feather" is almost as good.

Caroline Gordon has written an introduction for the volume in which she points out that both men are rooted in the South. Dorrance writes about Missouri, Mabry about middle Tennessee. "But neither of these writers," she goes on, "can be called a regional writer.

"If each of them knows his parish he also knows the world. Every story has reference to a framework larger than the incidents that are being portrayed. In every story events are seen in the light of the universal." This seems to me less strikingly true of Dorrance's stories than of Mabry's, but there are larger meanings even in such stories as "The Iron Maiden" and "The Devil on a Hot Afternoon," which are saturated with regional details. We can thank the University of Missouri Press for a fine collection of short stories.

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The University: Patron of Poets?

By JOHN CIARDI

FOR BETTER or worse, and with only the Beat Degeneration excepted, the younger and the "now-no-longer-quite-so-young" poets have become almost totally absorbed into the universities, which have very largely taken over the role of the patron, putting the poets on the payroll, subsidizing most of the literary quarterlies in which the poets do most of their publishing, and providing most of what-audience-there-is for such quarterlies. The situation is no unmixed blessing, and a reaction may well be overdue, but in the meanwhile the university presses have taken some tentative steps toward extending the university patronage by becoming the publishers of those slim little volumes.

In an effort to find how far the process has gone, *SR* wrote to all the university presses to ask what their policy was toward poetry, and what titles of contemporary poetry they had published in the last two years.

On the basis of the answers received it is clear that most university presses have no intention of being drawn away from their settled business of publishing specialized scholarships, and a large majority answered that they had fixed policies against publishing contemporary poetry.

Of those presses that reported publishing some contemporary poetry, all seem to do so on what may be called a local basis. That is to say, they publish an occasional title or two by a poet connected with the school. True—as in the case of MacLeish's "This Music Crept by Me on the Waters," published by Harvard in 1953—the poet concerned may be both local and far more than locally important. The connection, nonetheless, tends to remain within the academic family.

Thus Dartmouth has published collections of poetry by undergraduates and recent graduates; the University of Florida published, in 1956, a single book of poems by its late faculty member Lew Sarrett; the University of Pittsburgh has just published local-resident Sara Henderson Hay, and Rutgers has published several of my own books. In another sort of local connection, the University of Michigan Press, which lists some translation by Richmond Lattimore (he does not teach there) also published his excellent "Poems" two years ago.

Two university presses are dedicated to a special poetry series. Stanford University annually publishes an anthology of "best" magazine poetry titled "Borestone Poetry Awards." Without being sure of my facts, I believe the editors of this series to be locally connected with Stanford. And Yale, of course, continues its annual Series of Younger Poets, now under the master editorship of Dudley Fitts. In no case, however, with the exception of the accumulated Yale Series titles, could any of these presses be said to offer anything like a list of contemporary poetry.

Somewhere short of offering a poetry list but perhaps moving toward one is the University of Chicago Press, which has published three good books lately, including Howard Nemerov's "Mirrors and Windows," one of the best recent titles in contemporary poetry. Chicago, moreover, seems genuinely interested in adding more titles to its list.

Wayne State University Press may also be mentioned as possibly interested in poetry, having recently published Robert Huff's "Colonel Johnson's Ride and Other Poems," and a collection of Yiddish poetry, though whether these titles indicate the beginning or the end of an interest in poetry, I have no way of knowing.

There remains, as the only university press with a sustained general poetry list, Indiana University Press with fifteen titles in print (two of them translations) and featuring Kenneth Fearing's "New and Selected Poems," along with a generous list of first volumes, as well as Josephine Miles's "Prefabrications" and Padraic Colum's "The Vegetable Kingdom."

We conclude that whatever future may lurk in the crystal ball, the university presses are sticking pretty much to their essential business of publishing scholarship for scholars, and that the publication of contemporary poetry remains very much in the hands of the commercial houses.

An Inquiry Into the Ultimate Loneliness

By Gene Frumkin

THAT park, full of social meaning,
and I uncertain hummingbird
stopping and going on
never sure of my direction.
The small girls breezy on trapezes.
The baseball boys pursuing balloons.
The old man asleep with a dream on his face.
They were not my airport, these pretenders.
So hillward on a way I went
that no one knew or cared about
to the city on display below me:
a department store open for business.
And I, Zeus's Number One Boy,
sat on a rock
faking thunderbolts.

Time was a fly crawling on my arm.
Fascinating. I could have sat there
watching it for hours.
But to remain a monk behind a wall,
spying on the world, was anonymous.
I had to be a window-glare
in the tall architectural shadows.
Coming down from my brief Tibet,
I met a motorcycle racing up,
riderless. O proper messenger
to a mythical place! I hurried now,
knowing I had missed the big event:
Messiah had come. The park was miles
of deserted lawns
and capsized picnic tables.

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Never the Last Word

"On Translation," edited by Reuben A. Brower *(Harvard University Press. 297 pp. $6.50), is a collection of articles and essays, by leading translators, on the problems of their craft. Robert Payne, who has translated poetry from the French, German, Italian, Chinese, and Russian, was one of the early translators of Pasternak.*

By Robert Payne

THOSE who have ever attempted to translate a great work of art know that they are playing a game doomed to failure. Even the most dedicated translators fail. Some fail more than others; a very few have succeeded in performing the wildly improbable feat of making in their own language a new work of art comparable in its intensity with the original; but no one has ever created the perfect translation. The history of translation is one of interminable failure, and the corpses are all around us.

It is not in the least difficult to understand why translation is by its very nature so unsatisfactory and so dangerous. Not only do languages have their own life and their own rates of growth, but they have their own subtle chemistry of associations, their own codes of ethics, their own directions. They are weighted with history and with sensations of a peculiar kind. They are more living than the living, and they reject whatever is foreign to them. Key words defy translation. We do not know, and shall never know, exactly what Dante meant by *amor* or what Socrates meant by *arete*; and it is doubtful if anyone can find a suitable translation for the word *mir*, though it is one which the Russians use continually. At every step the translator is faced with insuperable difficulties. His handmaidens are compromise, bedevilment, and the luck that sometimes attends those who attempt the impossible.

Yet translations continue to appear, and all honor to the translators! Those names which appear in small italics on the title page deserve to be honored, as one honors those who have fallen in battle. They have saved our literature from starvation, as Goethe remarked long ago; and it is strange that they should be so ill regarded and ill rewarded. For some mysterious reason they are very low down on the literary totem pole.

TRANSLATION is an art, and the greatest practitioners of the art have nearly always been poets with no very great affection for philology or linguistics. It is a comparatively simple matter, for example, to tear Ezra Pound's translations from Chinese to tatters. He makes every conceivable mistake. He knows no more Chinese than a five-year-old Chinese boy. He waves his poetic wand with a ludicrously pontifical air. Everything is wrong except the final result—a poem which mysteriously conveys the essence of the Chinese poem he has pretended to translate. Magic enters into the process, as it does with Pasternak's translations of Shakespeare, which give the impression of having been written by a Shakespeare born in Moscow in the nineteenth century. So, too, with Rilke, whose versions of Valéry are infinitely remote from Valéry. It hardly matters. Magic and poetic energy have accomplished the transformation act.

Unfortunately, neither magic nor poetic energy can be studied in the laboratory. We do not know how Pound and Pasternak and Rilke created their admirable versions, though clearly the angels must have hovered over them. If we had their worksheets we might begin to solve the problem. But if we started with Pound, the professors would throw up their hands in horror, exclaiming quite accurately that in the strict sense he has never produced any translations at all.

Recently the professors have decided to tackle the problem. Professor Reuben Brower has assembled thirteen scholars and four poets, and asked them to explain the process. He has played the game fairly. The scholars are allowed to be scholarly, and the poets, as usual, have kicked over the traces. The scholars point out the vast intricacies of the affair and debate for pages on the meaning of every meaning. The logical positivists have a field day. Vladimir Nabokov is suitably pontifical on the subject of the key words of Pushkin, giving them their proper French equivalents. John Hollander points out the errors of Scott Moncrieff's renderings of Proust and Stendhal. Professor Achilles Fang displays a fabulous erudition in seven languages, and Professor Brower examines seven assorted translations of the "Agamemnon" and tears nearly all of them to pieces. The scholars do what scholars should do: they look for exactitude. Magic and energy are beyond their scope.

THE poets, who have met the demon face to face and twisted his horns, are more humble. Edwin Muir contributes a page and a half of gentle commentary on his own translations from the German, noting that "a German translator of James would be forced to contort his own language, and perhaps himself." He seems to have detested the German language and some of the energy of detestation may have gone into his superb translations. Rolfe Humphries is amusing and penetrating on the subject of the impos-

(*Continued on page* 53)

Translators with Their Subjects

Richmond Lattimore:

Sappho

Vladimir Nabokov:

Pushkin

Rolfe Humphries:

Horace

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Literature's Merchants of Sanskrit

"Tales of Ancient India," translated from Sanskrit by J. A. B. Van Buitenen *(University of Chicago Press. 260 pp. $4.50), is a selection of stories from the Golden Age of Indian literature. For some years Robin White, the author of "House of Many Rooms," and the Harper Prize novel "Elephant Hill," lived in India.*

By Robin White

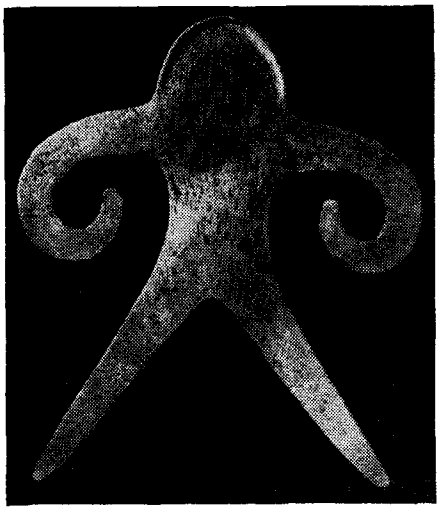
AT A TIME when our English forefathers were still running around painted in woad, Indian civilization was entering one of its most brilliant periods—a period which reached a peak under the Gupta dynasty in the fourth and fifth centuries A.D. The great trade cities of the North were then flourishing, attracting merchants from Rome to China, giving rise not only to physical wealth but to a wealth of Sanskrit literature. (India's Shakespeare, Kalidasa, was a fifth-century dramatist employed by the Gupta court.) Much of this literature survives only in translations and adaptations; some of it is lost altogether; very little is widely available. Drawing from two twelfth-century versions of earlier lost originals, Mr. Van Buitenen has skilfully selected and translated fourteen illustrative stories, a few of which appear for the first time in English.

The stories included here range from the simple to the complex, from the humorous to the sad, from problem story to red-blooded narrative. "The Tale of Two Bawds," for example, relates an incredibly cunning piece of trickery; "The Perfect Bride" is baldly humorous, telling of a young man's search for just the right woman, elaborately detailing his criteria for perfection. (After much to-do, he finally finds her and brings her home, only to ignore her and woo a courtesan.) And "The Travels of Sanudasa the Merchant," the lengthy concluding piece, is a magnificent account of a merchant's dissipation and subsequent search for redemption.

In addition to variety, there are abundant parallels between these stories and our own better-known early literature. "The Red Lotus of Chastity" is strongly reminiscent of something from "The Decameron"; "The Brahman Who Knew a Spell" clearly found its way into "Canterbury Tales"; "Mahosadha's Judgment," in determining which of two women is the real mother of a child they claim, has its predecessor in King Solomon's manner of deciding a similar case. In structure and substance, "The Prince and the Painted Fairy" is manifest in the later-written European fairy tales. And the O. Henry-like plotting of "The Tale of Two Bawds" and the rambling adventuresomeness of the story "Two Kingdoms Won" is almost contemporary.

A great number of interesting questions about human nature are also raised—questions that range from the hilariously trivial to those of a serious nature still asked today. (As an example of the trivial, a man and his son are wandering in the woods, where they encounter a woman and her daughter; father marries daughter and son marries mother; the question: how are their offspring related? Of the serious: is fate a result of external or internal forces?) Overlooking the predominance of proverbs ("The agreement of the wicked is a chain that ties censure to the righteous") and emphasis on the virtue of one-upmanship (Do unto others before they can do it unto you), there are such observations as: people may be divided into four types—those who love and are loved, those who love and are not loved, those who don't love but are

(*Continued on page 48*)



—From "The Art of India" (Phaidon Press).

Copper figure of man about 1000 B.C.

—Culver Service.

Charles Dana Gibson's "Girl" —"Miss Manifest Destiny."

Yesterday's Everygirl

"Heiress of All the Ages: Sex and Sentiment in the Genteel Tradition," by William Wasserstrom *(University of Minnesota Press. 157 pp. $4), is a study of American literature by a reappraisal of woman's role in fiction. Norman Holmes Pearson, chairman of American Studies at Yale, is himself a literary historian.*

By Norman Holmes Pearson

NO ONE can accuse Americans of understating the power and magnetism of woman, but except for definitions of "mom-ism" and the "battle of the sexes" there have not been many attempts to analyze the consequences of her shifting status. William Wasserstrom's "Heiress of All the Ages" approaches the subject historically by studying the roles of woman in American fiction. Embodying, as she may, either the significance of Penelope or Circe, or nodding like the lily of the East or the prairie flower of the West, we can perhaps hope to understand the culture which made her by the nature of the images in which she was made.

Professor Wasserstrom examines the genteel tradition which bred her from 1830 onwards. What he emerges with is the richly endowed figure of the Gibson Girl as Miss Manifest Destiny, the conquering new woman of the new world.

To treat the genteel tradition with anything like respectful attention is a new turn of historical writing and an interesting one.

To my mind [Wasserstrom

(*Continued on page 48*)

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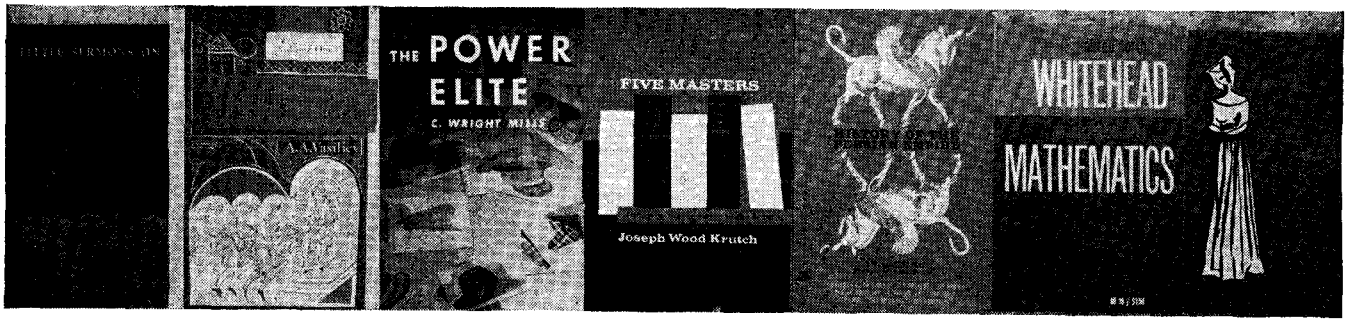

PICK OF THE PAPERBACKS

FOR THE university presses paperback publishing is a happy adventure. It is a means of producing inexpensive textbooks, of presenting supplementary reading in quantity and quality previously unknown, and of reissuing and revitalizing worthy scholarly books. For most university presses publishing paperbacks is a new venture. Often those just entering the field are cautious, restricting their publications to solid scholarship. Some, more daring, with a few years' experience, are expanding to include original works, fiction, and poetry. "Pick of the Paperbacks" this week deals with news and reviews of these paperbacks whose influence extends more and more beyond the campus boundaries.

FORECAST: The **University of Virginia** plans to enter the paperback field this summer with "Faulkner in the University," which presents the master's ideas about many things, including writing, the South, and other authors, all of which he talked about during his stay as UVA's writer-in-residence. . . . The **University of Texas** will soon begin its paperback printing with, of all things, out-of-date classics by Texans about Texas. . . . Ronald Mansbridge, manager of **Cambridge University Press,** says "the introduction of paperbacks is as important to the publishing industry as the innovation of cloth binding more than a hundred years ago." Cambridge's first twenty-one titles will range from such standard texts as G. H. Hardy's "Course in Pure Mathematics" to G. G. Coulton's "The Medieval Scene." . . . **Yale** holds the line with "paperbounds" as the term for its series. Having begun two years ago with Shakespeare, Yale has ambitious plans that include such authors as Erich Fromm, Paul Tillich, and Henry S. Commager. . . . A series on American writers and writing will be **University of Minnesota's** fall project. William Van O'Connor and Allen Tate, both of the faculty, and former Minnesota Professor Robert Penn Warren will edit the books that will get underway with studies of Faulkner, Frost, and Hemingway. . . . **University of Nebraska** marks its ingress into paperbacks with Robert E. Knoll's biography, "Robert McAlmon: Expatriate Publisher and Writer," which recreates the heyday of Paris's Twenties when McAlmon—friend of Joyce, Gertrude Stein, H.D.—was the force behind the Contact Press. Another compeer, William Carlos Williams, wrote the foreword. . . . The first original in paper covers by the **University of Chicago** (Phoenix Books) is Smith Palmer Bovie's translation of Horace's "Satires and Epistles."

FOR PROFESSORS ONLY R. R. Bowker has provided "Paperbound Book Guide for Colleges." It's free. The catalogue, underwritten by the seventy-five contributing publishers, contains over 2,000 titles suitable for classroom texts or for collateral reading. This handy guide, already in the hands of some 65,000 college teachers, ranges from art to vocabulary, with such precise cross-references as "Marriage: See Home Economics."

PAPERBACKS IN THE SOUTH are an important aspect of a new educational experiment at New Orleans's Negro Dillard University. This month, President A. W. Dent will inaugurate the intensive program in teaching better reading skills to students who will matriculate in September. Dr. Frank Jennings, consultant to *SR*'s University Press issue, will join Dr. Lou LaBrant in the instruction of boys and girls whose secondary school education has not completely prepared them for college work. The need to stretch the budget as well as the number of books on the reading program means that students will do their learning from paperbacks. —R. W. S.

LITERATURE:

The perpetuation and encouragement of scholarship prompt university press paperback publications. In recent months, there has been made available in belles-lettres, a book as broad as Arturo Torres-Rioseco's **"The Epic of Latin American Literature"** (University of California Press, $1.50) and one as concentrated and new as "The Fiction of J. D. Salinger."

Mr. Torres-Rioseco's covers four and a half centuries of South American literary output in little more than 250 pages. The Epic of the title refers not to the form—although as form it receives treatment in its place—but to the story and evolution of literary achievement south of the border.

Joseph Wood Krutch's **"Five Masters,"** subtitled "A Study in the Mutations of the Novel" (Midland, $1.75), considers Boccaccio, Cervantes, Richardson, Stendahl, and Proust. Each, he feels, "represented a break with tradition sufficiently brusque to be called a 'mutation.'"

The novel is also the focus of another Midland Book, **"Forms of Modern Fiction"** edited by William Van O'Connor ($1.75). This is a collection of essays about novels and novelists, by a wide-reaching group of critics, including T. S. Eliot, Allen Tate, Robert Penn Warren, and Ray B. West, Jr. But the book lacks cohesion. It appears to have been arranged without regard for subject matters so much as essayists. If it had remained within the field of the modern novel instead of dipping back to the Brontës, to James, it would be more valuable.

"The Fiction of J. D. Salinger," by Frederick L. Gwynn and Joseph L. Blotner (University of Pittsburgh Press, $1.50), is marked by a number of summary statements and judgments about the author and his fictional family of Glasses.

"Richard Crashaw," by Ruth C. Wallerstein (Wisconsin, $1.25), concerns the "poetic development" of the strange, tormented metaphysical poet.

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Miss Wallerstein is also the author of "Studies in Seventeenth-Century Poetic."

"The Celestina" (California, $1.25) is apparently the work of Fernando de Rojas, a fifteenth-century Spaniard. It is here translated by Lesley Byrd Simpson, who considers it a novel, although it is divided into five acts and written in dialogue. Crude as it is, it is not without interest, especially lusty old Celestina, a bawdy literary ancestor of Moll Flanders and Sarah Monday. Mr. Simpson has also translated **"Little Sermons on Sin"** (California, $1.50), by Alfonso Martinez de Toledo, the Archpriest of Talavera, who wrote his excitable diatribes—largely against women—in 1438.

HISTORY:

The bright panorama of ancient Persia is recreated in A. T. Olmstead's **"History of the Persian Empire"** (Phoenix, $2.95). From Cyrus's reign to the jubilant days when Alexander ruled most of the world, the story of Persia is dappled with tales of great heroes. An equally resplendent history is recorded in A. A. Vasiliev's revised, two-volume **"History of the Byzantine Empire"** (Wisconsin, $1.75 each). The genealogical tables are helpful in sorting out the myriad "lords and ladies of Byzantium."

EDUCATION:

The how-to books were certain to reach out to an educationally-minded public. Last year 750,000 students—or more than half that year's high school graduates—entered college. In **"How to Get Into College"** (Everyman, $1.10), Frank H. Bowles, president of the College Entrance Examination Board, discusses the choice of schools, proper preparation, examinations, and just about anything pertinent to "bright college years." A good companion is W. Bradford Craig's **"How to Finance a College Education"** (Holt, $1.95). Craig, director of Princeton's Student Aid Bureau, offers a careful guide to loans, scholarships, and, basic to any further step, an estimate of educational costs and sound advice on how to meet the needs.

Yale's president, A. Whitney Griswold, in his book of essays **"Liberal Education and the Democratic Ideal"** (Yale, 95¢), writes of the nature and history of American education, with emphasis upon liberal education's role as "the legitimate engine of government." A more specialized survey, **"American Ideas About Adult Education,"** edited by C. Hartley Grattan (Teachers College, Columbia University, $1.25), samples adult educational plans from the lyceums and Chautauqua movement to the recent report by the President's Commission on Higher Education.

PHILOSOPHY:

"The Praise of Folly" (Ann Arbor, $1.35), by Desiderius Erasmus, enjoys undying fame for its pointed wit and profound wisdom. **"A Short Life of Kierkegaard"** (Princeton, $1.75), by Walter Lowrie, published in 1942, was the first book in English on the Danish "father of existentialism." A broader exploration is Marjorie Grene's **"Introduction to Existentialism"** (Phoenix, $1.25), which evaluates the contributions of Sartre, Kierkegaard, Heidegger, Marcel, and Jaspers.

It's no surprise that Alfred North Whitehead's **"An Introduction to Mathematics"** (Galaxy, $1.50) is lucid, lively, and, interspersed with explanations of arithmetic theories, are philosopher Whitehead's own philosophical ruminations on number concepts.

AMERICAN SCENE:

To the recent flurry of books dealing with Americans and their society there seems no end in sight. One of the most provocative of these studies is C. Wright Mills's **"The Power Elite"** (Galaxy, $1.95). Sociologist Mills dissects modern society, reveals the ruling groups (war lords, corporate rich, celebrities, etc.), and analyzes how they get power and what they do with it once they have it. It's a persuasive book, and a frightening one. David M. Potter's **"People of Plenty"** (Phoenix, $1.35) is an inquiry into our national character which, concludes Yale historian Potter, has been and continues to be shaped by economic abundance. **"Business Cycles and Their Causes"** (California, $1.50), by Wesley Clair Mitchell, is almost fifty years old, but its analyses of that familiar quartet—prosperity, crisis, depression, revival—are still basic to more complex economic theories.

PAPERBACK BEST-SELLERS FROM THE UNIVERSITY PRESSES:

California: "Rilke: Selected Poems," translated by C. F. MacIntyre.
Chicago: "History of the Primates," by W. E. LeGros Clark.
Cornell: "The United States in 1800," by Henry Adams.
Indiana: "Ovid's Metamorphoses," translated by Rolfe Humphries.
Michigan: "The Writer and His Craft," edited by Roy W. Cowden.
Oxford: "White Collar," by C. Wright Mills.
Princeton: "Philosophy of Mathematics and Natural Science," by Herman Weyl.
Yale: "A Touch of the Poet," by Eugene O'Neill.

MEN BEHIND THE PRESSES:

GLENN GOSLING, the University of California Press's senior book editor, is one of campus paperbacks most knowledgable supporters. "To me," he said, "paperbacks are among the really exciting things that happen around a university press. The wider market that paperbacks command make many books that are simply not publishable in the ordinary hard-cover way salvageable as 'originals.'" Of the ten "originals" on California's list, five have already gone into their second printing. "Some books," said Gosling, "have a natural potential for a paperback audience." He cited D. MacKenzie Brown's "The White Umbrella," a study in political thought, translated from great Indian philosophers, which did well enough in hard covers, but after a few weeks in paperback its sales had outstripped five years of the cloth edition. And now it's about to return to its source—an Indian publisher wants to translate the book into Hindi!

BERNARD PERRY, who directs the activities of Indiana University Press and its paperback Midland Books, has a ready answer to the complaint that inexpensive reprints of hard-cover books will destroy the sales of the cloth editions. "While initially the paperback may reduce the hard-cover sales, in the long run I am convinced that it actually increases the distribution. Rolfe Humphries's translation of 'Ovid'," said Perry, "sold over 20,000 copies in paperback and a very presentable 2,000 in hard cover, which illustrated that a cloth-bound edition will often benefit from the publicity received by the wider distribution of a paperback of the same book." Perry is quick to point out that merely because one book is successful in paperback doesn't necessarily mean that another will do as well. "Editorial selectivity," he concluded, "continues to be the key to successful paperback publishing."

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Demographers Go to the New World

"The Family and Population Control: A Puerto Rican Experiment in Social Change," by Reuben Hill, J. Mayone Stycos, and Kurt W. Back *(University of North Carolina Press. 494 pp. $8), reports the findings on contraception in one dense, economically depressed area. Ernest van den Haag, author with Ralph Ross of "The Fabric of Society," considers the significance of the West Indian survey.*

By Ernest van den Haag

HARDLY any problem could be more important now, and for the next 100 years, than the population explosion which threatens to engulf the world.

The industrial revolution reduced the death rate in Western Europe and also increased production per head. With it came higher living scales, urbanization, pervasive nationalistic attitudes, higher educational requirements—all of which tended to reduce fertility rates. It is true that in the industrialized countries even now population is still (in some cases again) rapidly growing. But not so rapidly as to reduce living scales. And chances are that fertility will be controlled in the older industrial countries before it depresses living scales. This is likely to be the case even in most of the South American countries, which now have about the highest rate of population increase in the world, though still remaining underpopulated for the most part.

But in the countries in Asia, which are now undergoing industrialization, the outlook is bleak. Death rates have been cut suddenly owing to the successful fight against infectious diseases. But income per head has not risen much, nor have there been the other concomitants of the industrial revolution which have reduced the fertility rates in the West. Hence, the population in these already overpopulated countries is growing by leaps and bounds—which in turn makes it unlikely that income per head can be increased much even if total production rises.

The only Eastern country which has started to control fertility with some measure of success so far has been Japan. The fertility rate of its 92 million people has been halved in the last ten years mainly through legalized abortions. But Japan has been highly industrialized for a while, and what succeeded there is not too likely to succeed in less industrialized countries.

HOWEVER, even with technological advances this globe will become crowded and uncomfortable if population increases at the present rate for another hundred years. And it is hardly likely that under modern conditions the world could long remain divided into a few prosperous islands amid a large ocean of humanity living in misery. The pressure of the discontented, moral and military, would reduce the prosperity of the rest if only in terms of mounting defense costs. The outcome is likely to be disaster for everybody. These are only a few of the reasons why population control is of great concern to social scientists.

How can a government induce people accustomed to high death and fertility rates to reduce their birth rate, once the death rate has been reduced? And to do so fast enough so that the potential benefits of industrialization are not nullified by population increase? Most of the governments concerned seem to be fairly willing to attempt to reduce the rate of population growth. The main obstacle is technical: so far nothing has been found that would be effective on the scale required in the conditions existing. Unfortunately, very little money is being spent, either on research or on actual measures to reduce population growth. I know of no careful investigation of Japan's success, for instance—yet surely something can be learned from it.

Something, too, can be learned from the Puerto Rican experiment described by Hill, Stycos, and Back. It would be easier to learn from their work, however, had they written their report in English; unfortunately, they write in a lingo as repulsive as it is unnecessary. A sentence such as this is the best that can be found: "Are marital interaction patterns such as to facilitate the implementation of the means?"

The findings which the authors elaborately present are not surprising; but they carry conviction, and one may hope that they will be put to good use. The government-sponsored birth-control clinics in Puerto Rico are so far not very effective. One reason is that the techniques available through these clinics are not acceptable to many of the persons reached; they are considered to interfere with pleasure, health, or both. Further, the clinics deal exclusively with women, to whom they distribute contraceptives—a few at a time—to be used by males. Clearly, without a program persuading males who, particularly in Puerto Rico, decide on the use of the devices the clinics make available, there is little chance that they will be utilized.

THERE are other objections to clinic use. The main problem, however, seems to be that the motivation toward family planning is not strong enough to prompt people to do much about it even though the three-child family is widely accepted as an ideal. A second problem is that information and techniques are not sufficiently available even to those who would use them if they had been reached. The general impression the study leaves is that fertility in Puerto Rico can be controlled with a slightly more

—U.P.I.

New York Puerto Ricans—In the shadow of the railroad, they crowd into tenements.

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intelligent use of slightly more money. And Puerto Rico might indeed serve as a model for much of Latin America—though conditions do differ in each instance.

It is regrettable—though perhaps unavoidable—that the authors paid no heed to such matters as the effect of social-welfare programs and of the tax structure in weakening motivation for fertility control. The importance of these factors in Puerto Rico can only be surmised. My guess is that it is small. But I would not be surprised if motivation toward fertility control in some countries could be strengthened by giving tax rewards not for having but for not having offspring, and by making sure that social-welfare measures, while benefiting children, do not tend to reward parents for having them. Far more research on this whole problem of population control is urgently needed.

A View of the Underdeveloped

"Pilot Project, India: The Story of Rural Development at Etawah, Uttar Pradesh," by Albert Mayer, in collaboration with McKim Marriott and Richard L. Park *(University of California Press. 416 pp. $5.50),* ***"Population and Progress in the Far East," by Warren S. Thompson*** *(University of Chicago Press. 443 pp. $7.50), and* ***"The Commonwealth Economy in Southeast Asia," by T. H. Silcock*** *(Duke University Press. 259 pp. $4), are all concerned with inadequate living standards in one of the world's most impoverished areas. Eugene R. Schlesinger teaches at New York University.*

By Eugene R. Schlesinger

THE LOW living standards in the economically less-developed nations are being recognized by more and more people as the central problem of our era. In spite of a reawakening of interest in Latin America and of a steady growth of interest in Africa, the imaginations of most of us are still captured by the Far East. A growing stream of books (three of which are considered here) is concerned with this area, where such unbelievable numbers of people live and which seems so vital in the ideological struggle of the mid-twentieth century.

About 85 per cent of the population of India and other Far Eastern countries lives in villages, and many observers consider rural development to be the crux of the entire development problem. Among specialists in the field there has been considerable interest in the pilot rural development project at Etawah in India, which was begun in 1948 and subsequently became a prototype for community development projects and national extension service blocks in thousands of villages throughout India. The dramatic history of Etawah is the subject of "Pilot Project, India," which was written by Albert Mayer, the American architect and town planner who conceived and directed the pioneer project, with the collaboration of McKim Marriott, an academic anthropologist, and Richard L. Park, political scientist.

The book takes the form of a series of letters, reports, and memoranda that are linked by short connecting sections. Although this method of presentation tends to be somewhat disjointed and cumbersome, it does have the virtue of giving the reader a sense of the experimentation and adaptation of ideas which went into the project. Accordingly, its chief value will be for those who are engaged in rural-development planning in either its technical or personnel phases.

The conclusions, on the other hand, should be of interest to all those who are concerned with the broader aspects of development programing and priorities. The study provides a vivid picture of the gains that can be obtained from effective rural-development programs and of the ingredients that are necessary for success. The chief requirements appear to be a) dedicated and trained personnel, b) the inclusion of a number of widespread, interrelated activities, and c) the need for obtaining the cooperation and understanding of the villagers. The major problem is that of insuring that the improvements are lasting, and that the initial priorities be given to needs which are easily comprehended by the villagers.

These requirements are relatively stringent ones, and the authors themselves express some skepticism about how rapidly the spread of rural-development projects can be accelerated if they are to produce permanent benefits. Moreover, their frame of references causes them to give only cursory treatment to what many behavioral scientists believe to be the central issue in countries like India—namely, the familiar Malthusian nightmare of population pressure.

This is the subject of "Population and Progress in the Far East," which covers not only India but the other countries of the Far East as well. Warren Thompson, now retired, was for many years the director of the Scripps Foundation for Research in Population Problems. The present work is a substantial revision of his "Population and Peace in the Pacific" (1946), which was made necessary by such major postwar developments as political independence, the growing demands for higher living standards in the region, and the transformation of China into a totalitarian nation. The major emphasis is on the relationship among population growth, food supply, and other resources in individual countries. Mr. Thompson argues—and rightly so—that this is the most useful and realistic approach. He points out that, in view of the very great political and economic problems involved in transferring food surpluses

(*Continued on page* 47)

—United Nations.

(Left) Terai, Indian farmer on new tractor sowing malaria-free soil, the work of the U.N.'s FAO and WHO. (Right) Bengali rice farmers on newly developed fields.

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The Riches of the University Presses

Editor's Note: *The following guest editorial is by the Director of the Rutgers University Press.*

ONE powerful influence upon university press publishing today goes generally unremarked. This influence is the effect of increased manufacturing and distribution costs on the patterns of commercial publishing. In spite of the increases in list prices, commercial publishing, particularly trade publishing, confronts higher and higher plateaus of minimal sales—the smallest number of copies sold of a particular title that will enable the publisher to "break even" on the book. Thirty years ago, most novels could be published to break even on sales of between 2,500 copies and 3,500. Nonfiction, generally somewhat more expensive to manufacture, broke even at figures averaging perhaps 1,000 copies more.

Today, sales figures of this size would represent a disaster, at least in most instances. Even a short novel has to sell 7,500 copies or lose money for its publisher. Serious nonfiction requires sales of 10,000 or more to put the publisher in the clear. This situation might not appear remarkable in the light of a 50 per cent growth in total population during the same thirty years, and the growth in the number of college and high-school graduates. Allowing for these factors, it might seem reasonable to suppose that a book that sold 5,000 copies in 1929 could be expected to sell 10,000 copies in 1959.

Any bookseller or publisher knows that this is not the way it works out. The average sale per title has not increased as fast as costs. The pressure upon the commercial publisher to select titles with a potentially broad sales base has always been heavy, and it is today heavier than ever. One result is to render publication for specializing readerships less and less commercially attractive.

There is, of course, no single national market for books. Instead, there is a constellation of markets, sometimes overlapping each other, sometimes not. Readers remain individualists with individual and often special interests, as they should be in a free society. Within the ranks of the professions, specialization has been increasingly rapid. Medicine, teaching, the law, research scholarship, and even the ministry all display this same pattern. It is not surprising that readerships have exhibited the same tendency.

NO figures are available by which to appraise the effect upon readerships of this specialization, but it is apparent that the number of readerships is increasing far faster, particularly in nonfiction, than the individual size of the readership.

One result is that there are more and more fields of interest to more and more special readerships in which even a general book cannot be expected to sell enough copies to reach the break-even point. The usefulness and importance of such books is not in question; American society virtually requires that they exist and be available to the people who want and need them.

Harold E. Ingle, director of the Johns Hopkins Press and president-elect of the Association of American University Presses, has described what has been happening in this country to the publication of books of nonfiction, which are not commercially attractive. Of university press books, he said, "some reach only scholars and librarians, [but] the major appeal of most of them is to the general reader." He also estimated that one-fourth of the new adult trade nonfiction titles a year bear a university press imprint.

The book production figures of the university press field for the last five years support Mr. Ingle's contention. The number of copies of university press trade books sold (exclusive of short discount titles) has increased nearly 70 per cent. Over the same period, the increase in the sale of short discount titles was less than 2 per cent.

University press publishing has been important to American college teaching for decades. It has served to facilitate the exchange of knowledge and theory, and to maintain the exacting standards of research, scholarship, and teaching. Its value to the American scholar today is as great—perhaps greater—than ever. But the signs and portents seem to augur a larger and increasingly general role in the years ahead. More and more readerships with special interests will look to university presses for publishing programs, which include serious general as well as purely scholarly books. Such books will assuredly be found and published.

If this prophecy that the future of certain kinds of important general books will lie more and more in the lists of university press publishers, certainly commercial publishers will have no occasion for alarm or regret. In spite of the categories into which publishers like to subdivide their intentions and their performance, the world of books is an indivisible world and each part nourishes and supports the other. Commercial trade publishers have for a long time owed a substantial debt to university financing of scholars and writers. Their lists have always been enriched by books written and researched in an academic setting. The special readerships that the circumstances of the modern American world are generating are commercially inaccessible in an increasing number of cases. But just as no reader is a mass reader, so no reader is wholly a specialist. If commercial publishing cannot satisfy the needs of all readerships, it is equally true that university press publishing can never supplant the best and most distinguished commercial publishing. Both fields have inherited the same great traditions of scholarship, of publishing, and of education.

—William Sloane.

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LETTERS TO THE EDITOR

EDITOR'S NOTE: *SR received an unusually heavy mail concerning Herbert Brucker's article, "Is the Press Writing Its Obituary?," published on April 25. Although the working press generally avoids writing letters to any editor, Mr. Brucker's article aroused an exceptional response from the public as well as from editors. The letters below were sent to* SR, *or to Mr. Brucker.*

FACE THE MUSIC

THAT WAS A great piece . . . in [the] *Saturday Review*. It was not altogether a happy piece for a lot of us, but I am sure we are all happy that we have one amongst us who can face the music and play it as you did in this piece. Congratulations.

TURNER CATLEDGE,
Managing Editor,
The New York Times.

New York, N.Y.

SOUND AND SENSIBLE

THAT WAS A GOOD, sound, sensible piece. I read it with great interest and approval.

B. M. MCKELWAY,
Editor,
The Washington Star.

Washington, D.C.

FROM FATHER TO SON

I BOUGHT A COPY of the *Saturday Review* in New York . . . after hearing Louis Seltzer praise it in the strongest terms at a meeting of the Advisory Committee on the Pulitzer Prizes. I am sending a copy to my eldest son, who is now in newspaper work. It is the kind of thoughtful and constructive statement we have all learned to expect from you.

BARRY BINGHAM,
Editor-in-Chief,
The Courier Journal and Louisville Times.

Louisville, Ky.

A MAN FOR THE AGES

THE MOST FASCINATING and fetching article I have read since becoming a regular reader of *SR* is that by David Schoenbrun, "Measuring the Mystique of De Gaulle" (*SR* May 16).

I follow Schoenbrun's reports and analyses of European developments with confidence, for to me he is many cuts above most commentators, in depth and understanding. As for de Gaulle: With all his complexities he is a man for the ages.

DAN WHETSTONE.

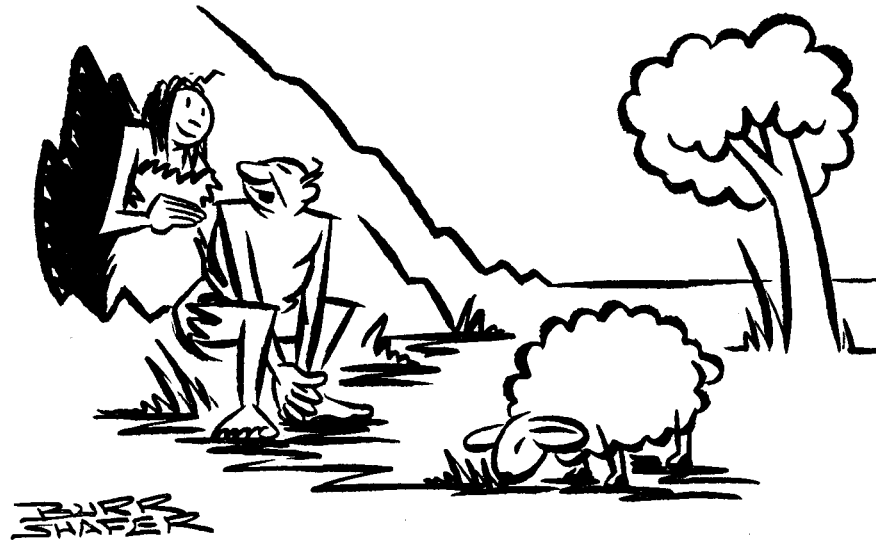
Cut Bank, Mont.

A PRIVILEGE

I FEEL REVERENTLY and sincerely a compulsion to thank you for the privilege you have accorded your readers by including the Schoenbrun review re de Gaulle in your May 16 issue. It is not only informing to a degree, but inspiring. An earnest reader cannot but be more genuinely thoughtful, more sincerely patriotic, more truly Christian after reading the magnificently written review. Thank you.

ALICE C. BRYANT.

Yonkers, N.Y.



THROUGH HISTORY WITH J. WESLEY SMITH

"I'll bet it would be nice and warm if we could catch him and have him sleep with us."

ON THE SOUTH

WHEN OUR SUPREME COURT attempted a legal solution of a social problem it should have anticipated small success. That this Court has been of limited assistance and also substantial interference in the solution of this social problem, has been clearly demonstrated in the five well-written articles in the May 23rd issue of *SR* by authors having a first-hand and thorough understanding of the problem.

In the last million years more or less, God or time has produced several distinct races of man in different parts of the world. Less than one hundred years ago man attempted an armed-forces solution of the resulting social problem arising from the joint occupation of a part of the world by two of these distinct races. The results of this forced solution have not been praised by many. Only God or time can produce an acceptable solution of this social problem and those best informed will offer the least interference. It is a job worthy of praise that brought about these five articles in one issue of this magazine.

JAMES CORRY ELLINGTON.

Galveston, Tex.

AN OMISSION

YOUR "SUPREME COURT DECISION: Five Years Later" issue was incomplete without recognition of the star of the drama: The Negro American. That, to me, was a serious sin of omission. Nor did any of the authors "recognize" the Negro American. They followed your cue, apparently, and were neatly semantic in their tones of doom and/or prejudice.

In the South as well as in the North there are scores of Negro authors, travelers, editors, and educators from whom you could have made at least one selection.

PAULINE A. YOUNG.

Wilmington, Del.

FINEST EXPOSITION

OMER CARMICHAEL'S ARTICLE impresses me as being the finest exposition of the Southern racial problems I have read. It reveals sympathy, self-restraint, and awareness of general public welfare. Acknowledging the specific and inevitable emotions of the South, the plans for eventual adjustment are wise and strong.

Not only does his group of leaders consider the dignity of the colored man as a member of this free society, but preserves the dignity of the white man.

ELIZABETH C. FOLWELL.

Carlisle, Pa.

IRISH-BRED ENTRY

IT WAS WITH GREAT interest that I noted Mr. Hollis Alpert's brief review of "Shake Hands with the Devil" (*SR* May 30). Perhaps the reviewer should have seen that the film marks the entry of Ireland into motion-picture production. The film was made at the recently completed studios at Ardmore, Bray, just outside Dublin. In addition to full-length feature films, this production center is also turning out television films and 16 mm films.

EDWARD P. MCGRATH.

New York, N. Y.

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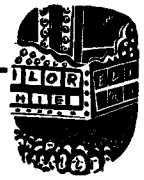

SR GOES TO THE MOVIES

Making History

CIVIL WAR buffs, whose legions by this time must surely outnumber the original Grand Army of the Republic, will probably be somewhat perplexed by the John Lee Mahin-Martin Rackin adaptation of Harold Sinclair's **"The Horse Soldiers"** (United Artists). Sinclair wrote a novel that was notably true to the facts of Grierson's audacious raid into the heart of Confederate territory in the spring of 1863, a raid that effectively severed the arteries pumping supplies into Vicksburg and materially shortened the war if not indeed altered its entire course. For purposes of the novel, Sinclair transformed Col. Grierson into Col. Marlowe, as well as altering the names of the men who rode along with him; but, he insisted, "their actions are based on historical records." The film, on the other hand, although drawn from the book and following the main thread of its narrative, is replete with the kind of diversionary actions that turn up with far greater frequency in movies than in war. There is the beautiful Southern girl who overhears Marlowe's plans and consequently is hauled along for the entire sixteen days of the raid. There is the gallant Surgeon Major, a minor character in the book, who is elevated to Marlowe's sparring partner and amatory rival. Military tactics, the core of Sinclair's novel, are blunted or ignored to make room for these inventions.

Undeniably, all of this makes for an exciting, if familiar, kind of war story. Its action scenes, as directed by the veteran John Ford, tingle with an excitement all too rare upon the screen these days. There is visual beauty in its incessant shots of cavalry on the march. And the conflict between Marlowe and his Surgeon Major is projected with a surprisingly convincing intensity by John Wayne and William Holden. Not that either will win any Academy awards for their impersonations. But Ford knows how to handle his people, knows how to capture on celluloid those aspects of their own personalities most pertinent to the roles they may be playing. Best of all, the script makes no effort to blunt the issues over which the war was fought, nor does it pretend that war is a glorious pastime. Grierson's raid was a magnificent achievement, but never does the film allow us to forget its toll on both sides.

There remains the question, however, of whether the same effect might not have been achieved by adhering more closely to the original novel, or to fact. Certainly, once Wayne and Holden were cast in the principal roles (at a reported $750,000 each), so in effect was the die. It had to be a big, popular picture—and almost of necessity this meant a love interest as well, and a certain amount of further compromise. Thus, although the script emphasizes that the Raiders traveled light, Constance Towers seems to have an inexhaustible supply of lipstick and cosmetics: a romantic lead must *look* romantic. Still, it would be grossly unfair to say of the film that war was never like this. Ford is himself a Civil War *aficionado* and has filled his picture with a realism of incident and detail that makes it constantly absorbing and credible. This may not be Grierson's raid, but in all likelihood the only real protest will come from the purists.

* * *

On the other hand, no matter how faithfully **"John Paul Jones"** (Warner Bros.) may reproduce the known facts about our first naval hero (and there is ample room for doubt on this score), neither the purist nor the lay public is apt to draw much sustenance from this stiff, episodic, and woefully banal epic. Like "The Horse Soldiers," it has been done with a lavish hand—color, crowds, much location shooting, costly and authentic-seeming reproductions of period costumes and interiors. The producers even went so far as to build full-scale replicas of the *Serapis* and the *Bon Homme Richard* for their restaging of that classic encounter. Unfortunately, director John Farrow is no John Ford. He is never able to fuse all these elements into anything remotely resembling life, much less history.

No small part of his trouble both as director and (with Jesse Lasky, Jr.) writer, is a kind of schoolboy reverence for great names—so much so that George Washington is photographed exclusively from the rear, while Benjamin Franklin's every speech is cluttered with aphorisms presumably culled from his Almanack. Indeed, every personage is forced to mouth paragraphs of textbook prose, rich, resonant, and unlikely. Only Bette Davis, in a brief appearance as Catherine the Great, is artist enough to put the stamp of personality upon her dreadful lines. Robert Stack, in the title role, merely mumbles his. The film, dedicated to Admiral Nimitz, is surrounded by recruiting-poster photos of our modern Navy, and smeared with the loudest, most patriotic Max Steiner score in history. Neither is able to conceal its ineptitude and emptiness.

* * *

As everyone knows, there is no such thing as unanimity among film critics. And although Hollis Alpert and I are more often than not in fairly close agreement in this column that we share, there have been times when we found ourselves on opposite sides of the critical fence. **"Middle of the Night"** (*SR* May 30, 1959) is one of them. Perhaps I should hasten to say that, unlike Mr. Alpert, I did not see the play from which Paddy Chayefsky drew his film—a fact that I regret all the more keenly since Mr. Alpert so clearly preferred the original. But taken purely as a film, "Middle of the Night," it seems to me, has qualities not made apparent in the earlier review.

There is a penetration of character, a sensitivity to *milieu*, and a frankness of language that reminded me often of the specific virtues of "Room at the Top." It is, in a word, an *adult* film, one to be seen despite critical reservations.

—ARTHUR KNIGHT.

FRASER YOUNG'S LITERARY CRYPT NO. 835

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 835 will be found in the next issue.

GAABC DEP REFG RHKG

MERNOGKP IDEA

EQEKCSG, RHKG

FKBATEKFP IDEA IDCKPI,

EAF WGKDEWP EP

REAL PBCSCFGP EP

FGPWECK.

—S. S. SHOIHA.

Answer to Literary Crypt No. 834

Steal the goose and give the giblets in alms.

—JOHN RAY.

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BROADWAY POSTSCRIPT

Mildness in Great Ones

PARIS.

JEAN ANOUILH is certainly a contender for the title of "world's best living playwright." He is, for instance, the favorite of John Osborne and William Inge, and his works are masterpieces of irony. His weakness is that he often tends to finish inconclusively and that his delicious vice of inventing paradoxes can make his characters seem disturbingly artificial unless the performers enact them as utterly sincere and on the brink of catastrophic madness. And M. Anouilh has never pleased sentimental audiences by his implication that his characters' return to sanity is the more horrible alternative.

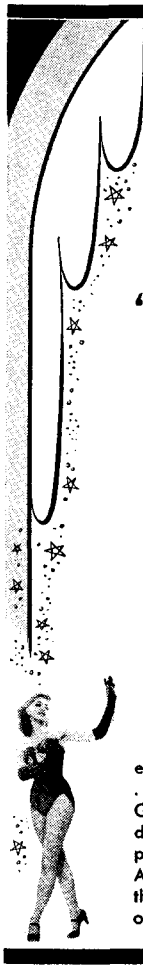
The most recent Anouilh play to be presented in Paris is a smash hit titled, so help me, "L'Hurluberlu" ("The Madman"). The madman in question is a retired General resembling in many ways General St. Pé of "The Waltz of the Toreadors." The difference lies in the fact that this General is a fanatic for reactionary political action. He is disgusted with the French government and the contemporary French people, whose only desire is to live comfortably in a world where everything is done for them. They want music without the trouble of making it, books without having to read them, ideas without having to think them up, money without sweating for it, and taste without really having it. To reform France he and a few of his friends are conspiring against the government to effect a return to a more spartan existence. This situation gives M. Anouilh many delightful opportunities to poke fun at modern ideas. When at one point the General ridicules the democratic ideal of the greatest good for the greatest number of people, the audience is delighted at his ingenious argument. But after the more intelligent conspirators have been defeated by the General's logic, along comes one stupid French petit bourgeois named Ledadu with a common-sense statement that pricks the bubble of sophistry.

And just as the General's logical approach, which puts theory ahead of practice, is exploded in his political career, so it is in his personal life. The General has a beautiful young wife, whom he has been taking for granted. But when she tells him that she has held hands with another man at a party, he finds himself with several exasperating contradictions. He wants his wife to tell him the truth, but he also would have preferred not to know about this. He wants her to remain faithful to him not because she has sworn to, but because she loves only him. And yet his theoretical ideas about honor, truth, and fidelity are completely upset with the petrifying practical thought that comes to him when his wife says that if she ever loved another man, she would simply leave her husband.

THE General is also confounded by the younger generation, whom M. Anouilh satirizes in the character of a young pseudo-intellectual named David. David, who has been making friends the modern way with the General's daughter, lives for the pleasures of sophisticated Paris. The pinnacle of these is a salon where you can meet abstract painters, pederasts, Communists, and an extraordinary Dominican who smokes opium.

But for M. Anouilh ridicule is only relative, and it is David who later hands the General his most telling blow when he points out to him that his own industrialist father and the General both want the same thing, which is to make the workers work as hard as possible. Yet the General's candid and head-on approach to the problem only alienates people, whereas David's father practices the hypocrisy of pretending to go along and encourage the measures adopted by the unions, and though no one but imbeciles are really deceived by this it makes life more pleasant.

By the end of "L'Hurluberlu" the General has been deserted by all of his conspirators except the faithful Ledadu, and he tells his son that the seriousness of life is really make-believe and that one must be charming and play it like a comedy. M. Anouilh obviously intends this ending to be a bitter indictment of life's hypocrisy, but somehow it lacks the voltage the same device had in some of his previous plays. For he has weakened his attack by making his protagonist hopelessly ineffectual from the beginning. And Paul Meurice's blustering portrayal of the General works against our identifying ourselves with him. This may please luxury audiences because they can thus enjoy the General's antidemo-



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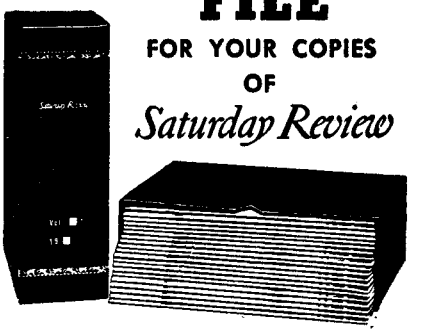

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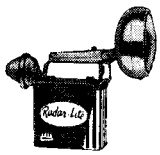

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cratic sentiments while they can pretend to disown them as coming from a ridiculous character.

Since irresponsibility is a prerequisite for ironists, it may be that there is method in this. But what "L'Hurluberlu" lacks is the madness that in so many of M. Anouilh's plays has given his ironic laughter a flaming permanence. Another effort by M. Anouilh is being given its world premiere at the Bordeaux Festival. Called "La Petite Molières," it is really not a play but a movie scenario written in collaboration with Roland Laudenbach, and touched up a bit by M. Anouilh for the stage. In it we watch a series of short episodes that use Molière's love affair with his mistress's young daughter as an excuse to recall the color of the period and pay homage to a great playwright.

Jean-Louis Barrault is both director and star of the scenario and he has brought to his unusual task an interesting and colorful technique. The play begins as a movie on a small screen in the center of the stage. Then, with a background of miniature settings and puppets for the long shots, actors enter inside the frame of the movie screen to play some of the episodes.

Although this semihistorical chronicle has deliberately avoided the heresy of showing the immortal Molière in the process of acting, its best scene is the one in which we are treated to a view of the backstage proceedings on the night of the Molière Company's first performance for the King. Most of the rest of the proceedings suffer from being in the old romantic tradition.

Perhaps out of reverence for Molière, M. Anouilh has been timid about inserting his own distinctive style of writing. Only occasionally does one come across a line like "Finish the tragedy! No. I have finally understood. Certainly everything is ugly, everything is sad, and afterwards we know it. But the soul must be purged by laughter. The only virile attitude to take in the face of the human condition is to laugh at it. And that is comedy."

But in general one would scarcely believe that M. Anouilh had been involved in the work. This is unfortunate for there are plenty of ironies he could have invented for the Molière story, and should have even within the scenario form. As it stands—and let us hope that M. Anouilh will not let it stand—"La Petite Molière" is a beautifully and ingeniously produced romantic narrative but a disappointingly undistinguished job of dramatic writing.

—HENRY HEWES.

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When in Rome Do as a Tourist

ROME.

IT WAS a lovely spring night and along the boulevards of Messina, which nestles in the corner of Sicily nearest to the mainland, the banners of the Communist Party flapped in the winds that blew up from Africa. With the baggage lashed to the roof, we drove in an early-model gasmobile that I would recommend to curators of the Smithsonian on the short but perilous run from the Jolly Hotel, which commands the waterfront, to the railroad station. En route we registered vocal but unavailing protests over the number of extras that had inflated a bill which was originally $14 to more than $18. Service charges, or the so-called automatic tip, are now up to 20 per cent in Sicily, although it is holding the line at 18 per cent in some quarters of Italy. On top of that there will be a *tassa di soggiorno*, which is a levy for having been there, and then a *bollo* or stamp tax, just to make it all legal.

Having been warned by Italians to keep a sharp eye when giving porters our baggage in Naples and in Sicily, we followed the truck as far as the tracks until we were turned back by the *carabinieri*. Passengers must use the underground passageways to the sidings, but baggage crosses the rails and with any luck meets you in front of your railway carriage. I must say I have wondered how we could follow these instructions handed down by natives of the land when passenger and valise always end up in a tearful parting at the tracks. Moreover, I wonder how it is managed by these prudent Italians who gave us this advice in the first place. It was, I must say, a photo finish there at the tracks in Messina, with a porter in *mufti* tossing up the bags to a well-dressed young man, who suddenly materialized in front of our compartment and caught the forward passes through the window. I was prepared to thank him profusely for his generous aid as soon as we were under sail, but as he edged toward the door and shifted back and forth on his pointed shoes it suddenly came to me that he was just a lad who came down to the tracks at night when the best trains leave for the north, albeit in a handsome tweed jacket and flannel slacks, to augment his income smashing the tourist baggage.

The sleeper for Rome was a model of cleanliness and comfort, and although there were no private toilets, an amenity with which the better American sleepers are equipped, the beds were singularly comfortable. An attendant in a natty chocolate brown suit and cap to match fetched a bottle of San Pellegrino, the slightly carbonated mineral water that is a favorite of the Italian table. Faithful tourists in Italy, who gulp San Pellegrino as drinking water, may be astonished as I was, to read the label. Maybe you were just slaking your thirst, but the stuff, attested by its label is:

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Swearing off water, we slept in moderate peace as the rattler made its way by ferry across the straits of Messina, then north through Naples and on to Rome. The man in the chocolate brown suit appeared with coffee at eight o'clock, and, hoping it was good for nothing except opening one's eyes, we drank it. It carried us through until we had landed in Rome and established ourselves at Doney's, the sidewalk cafe on the via Veneto that specializes in magnificent morning pastries, large tanks of allegedly American coffee, and a front-rank seat at the passing parade of Romans and tourists who, mornings and evenings, ankle under its blue and white umbrellas. Afternoons in Rome are for sleeping.

We lunched under the awning at Capriccio's, where a tree that grows in a boutique on the ground floor bores through the restaurant and expands into leafy green somewhere out of sight overhead. Trays of shining olives and artichokes in oil were rolled up and we drank *verdicchio*, which is a light and dry wine that comes in the Marilyn Monroe shaped bottle. It was a church holiday and all Rome was closed so we boarded our friendly Fiat and rolled out for twenty miles through the Roman countryside to Tivoli, a bustling little

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suburb famous for its villas, its waterfalls, and its fountains. To the old Romans it was called Tibur and they built a thruway called the via Tiburtina to make it handy for excursions. It was a town before Rome, and among those who had villas here were Hadrian and Trajan, Catullus and Horace. Hadrian's Villa is still an archaeological wonder, a sumptuous resting place where the failing emperor surrounded himself with models of the most memorable places he had seen during his many campaigns—the canal that leads from the Nile to Alexandria, a theatre in Athens.

That razzle-dazzle Renaissance wonder, the Villa d'Este, was crawling with Romans on holiday. They squinted at the portraits in the gallery, climbed down the great stairways, licked popsicles and Roman-type Eskimo pies, and had their pictures taken under the sprays of the fountains. Here was the summer retreat of Ippolito Cardinal d'Este, son of Lucrezia Borgia, who brought in architects and artists to convert the thirteenth-century convent into an awesome, if not very tasteful palace. A French inventor was imported to make an Organ Fountain—one which would make its own music when water flowed through reeds. Bernini, responsible for so many of the works of wonder in Rome, designed the Bicchierone Fountain. Perhaps all of them are humbled by the jets of the Hundred Fountains that spew a hundred streams side by side.

Last mistress of the family was Maria Beatrice d'Este and when she died the deed was willed to her husband, who was the Duke of Hapsburg. Franz Liszt once stayed here, and for a time its landlord was Archduke Francis Ferdinand who was killed at Sarajevo in the assassination that touched off the First World War. The Italian Government bought the villa at war's end, and before new hostilities broke out again in 1939 it was a music school for foreign students. Bombs burst its pipes during the Second World War, but all that has been repaired now and the 2,000 fountains, all gravity powered, play once more to remind all Romans of the splendors of the Borgias and the d'Estes, those fruity days of the Renaissance.

We drove the friendly Fiat to the Villa Gregoriana to watch the waters of the Aniene tumble over the famous falls unharnessed and untamed unlike the waters at Villa d'Este. A great vantage point is the venerable restaurant called Sibilla, where the tables are set under Roman ruins and the view gives out to the gorge and the falls. It is an eating house for kings and each time a royal personage dines there a plaque is imbedded

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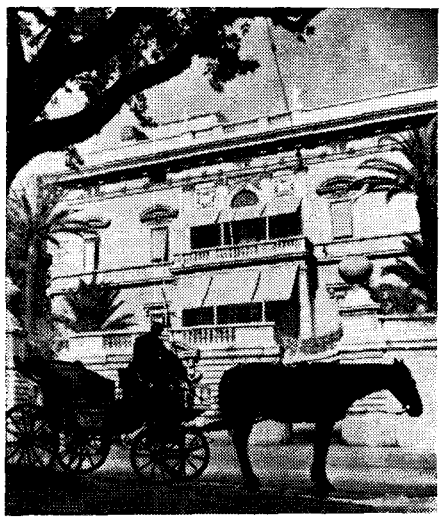
into the wall. The earliest royalty were Frederick Wilhelm III and the Prussian princes who came in 1822, and the most recent were the kings and queens of Denmark and Sweden, who followed the tradition and came in 1957. Peasants at heart, we drove back to town, and dined instead at Giggi Fazi's, which is a frantic den set in an arbor alongside the American Embassy. The management, it seemed to me, was charged with more frenzy than finesse, but the surroundings were a pleasure to behold nonetheless and we spied that queen from North America, Betty Furness.

There is none of the high-pressure café-society atmosphere down in Trastevere, where luncheon on the cobbles at Galeassi is an adjunct to the running floor show in the open square of Santa Maria. Strolling musicians come and go with such ease that one is impelled to think of the little irony that forbids such a pleasant practice back home. There, where the music comes tinned, it was one of the lads from the old country who made such freedom of musicians impossible. After the *ziegeuners* comes the old music hall performer with his trick dog. Elaborately, he spreads a short piece of carpet over the cobblestones. Then from a suitcase he pulls out a venerable uniform jacket. Now in costume, the stage set, he calls to the dog, which dutifully turns somersaults and flies through hoops. He garners a few coins but the dogs are paid off in morsels from Galeassi's kitchen. Then he strikes the set, takes off the old uniform jacket, and moves across the square to give the second show at Alfredo's.

There was no holiday the next day, and, the shops being open, I can report from the poor house as follows: on the via Sistina at No. 137, Bottega has a handsome assortment of buttery leather bags at prices a whopping cut below Gucci's, that frosty establishment on the via Condotti, the Rue de la Paix of Rome. Cravanzola on the Corso has silver compacts ($20), silver cigarette cases ($30), silver-fitted evening cases for ladies ($80 to $100), all about a third less than the splendid jewelers on the Condotti. Fontana, that eminent coutourière, has a boutique on the main floor of her shop not far from the Piazza diSpagna, and the prices rise with the stairway that leads to the gowns on the second floor. Going price for afternoon dresses is a shade this side of $300. Myricae, which has a shop on the via Frattina and another on the via del Babuino, both in the general Condotti shopping area, has a welter of handicrafts from huge straw roosters that hold flowers and are wall hangings, to rather different leather handbags all of them appliqued with bas reliefs of jute made by the artisans of Sardinia.

Open-neck, heavy-glass wine bottles with glass seals of various provinces affixed thereon, a great vogue in the States these days, are for sale at a restaurant-supply store on the Piazza Navona. Twenty cents for little pitchers and less than fifty cents for a full liter beaker.

By the greatest good fortune it was at last one o'clock, and the shops banged shut. Gathering the last of the red-hot lire, we tip-toed around the corner to Ranieri, that famed old den begun by the chef to the Emperor Maximilian who was stranded in Mexico by the untoward attitudes of the local populace towards their imported ruler. With Max dead, Rauieri returned to Rome, and opened a restaurant that has been running ever since. Seated within its mellowed walls, we ordered a bottle of San Pellegrino from which we drank deep drafts hoping it was unrivalled for curing Swelling of the Feet, shrinking of the wallet, and gouty manisfestations of overspending. —HORACE SUTTON.



Rome—"Afternoons are for sleeping."

The Thrush Returns To Find a Subdivision

By Ernest Kroll

A WOODLAND bell kept ringing by
Wind in the leaves, a thrush condition;
The bough it would be clinging by,
Grounded in the demolition.

It cannot make the landscape out,
And, circling, seeks for what has gone,
Its anguish like a knell about
The desolation, ringing on.

"Tünnes"—Rhineland folk-character

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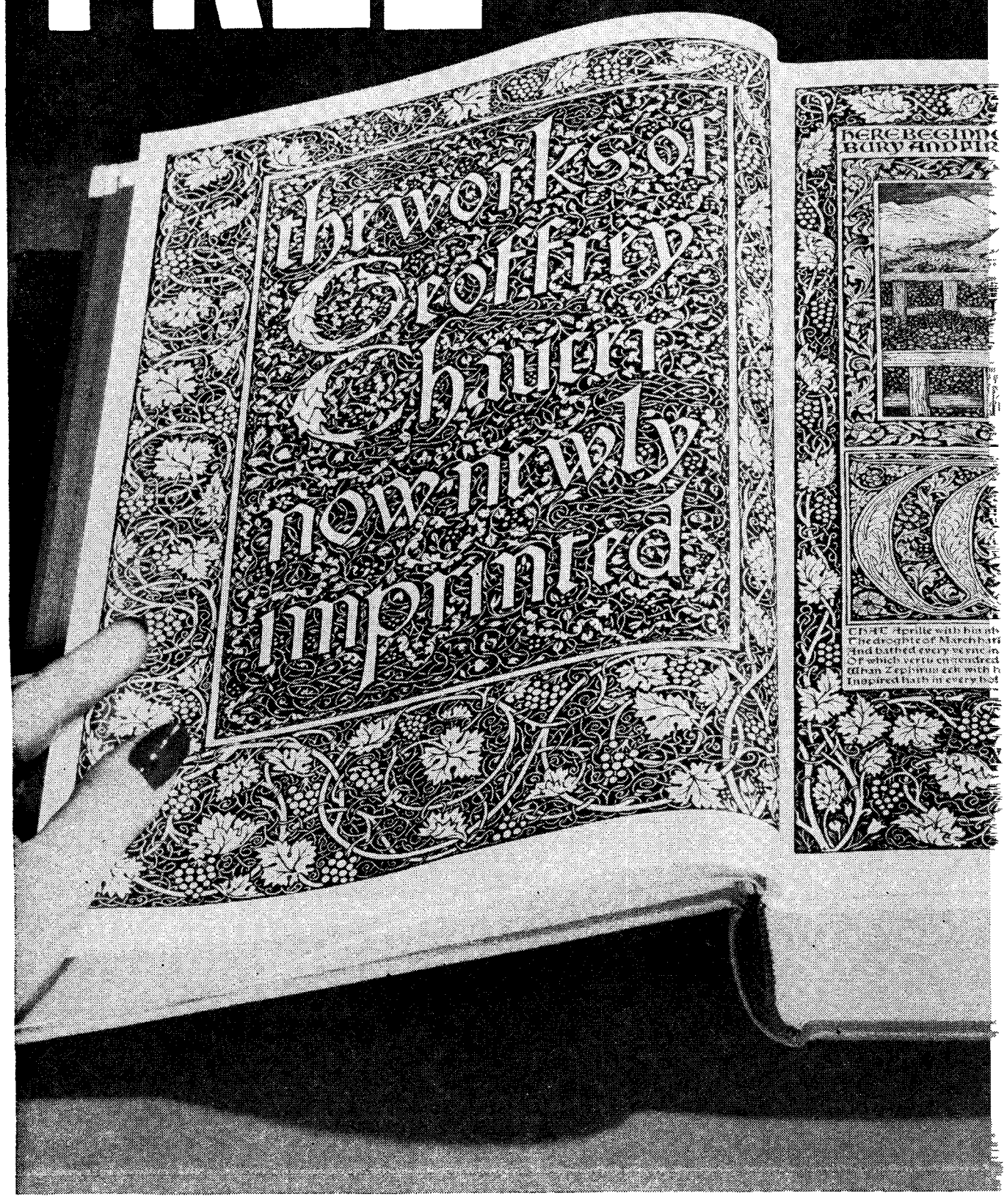

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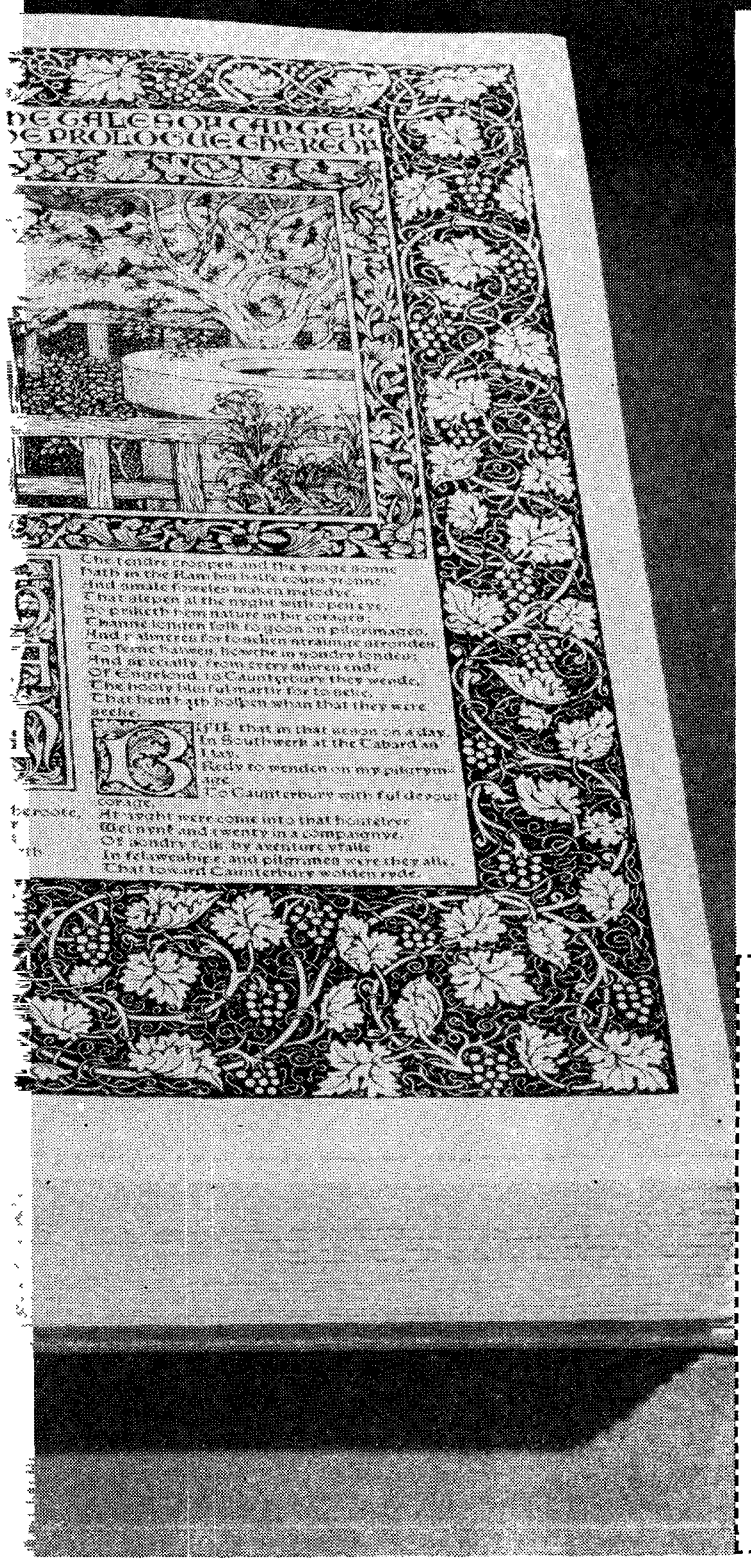
Kelmscott Chaucer


DE GALESOR CHAUCER
DE PROLOGUE DE CHAUCER OF
Whan that Aprill with his shoures soote
The droughte of Marche hath perced to the roote
And bathed every veyne in swich licour
Of which vertu engendred is the flour
Whan Zephirus eek with his sweete breeth
Inspired hath in every holt and heeth
The tendre croppes and the yonge sonne
Hath in the Ram his halfe cours yronne
And smale foweles maken melodye
That slepen al the night with open eye
So priketh hem nature in hir corages
Thanne longen folk to goon on pilgrimages
And palmeres for to seken straunge strondes
To ferne halwes kowthe in sondry londes
And specially from every shires ende
Of Engelond to Caunterbury they wende
The hooly blisful martir for to seke
That hem hath holpen whan that they were seke
Bifil that in that season on a day
In Southwerk at the Tabard as I lay
Redy to wenden on my pilgrymage
To Caunterbury with ful devout corage
At night were come into that hostelrye
Wel nyne and twenty in a compaignye
Of sondry folk by aventure falle
In felawshipe and pilgrimes were they alle
That toward Caunterbury wolden ryde

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Many Things Have Gone Into the Making of America

From Daniel Boone to Biggy Muldoon the Excitement and Vitality of a Growing Land are Reflected in an Increasing Number of University Press Books.

By RYCHARD FINK, *Professor of Philosophy, Newark State College*

AFTER reading a half-dozen books on American history in a matter of days, one ends up thinking differently about familiar matters. These six books tell of many things that have gone into the making of Americans. Read as a group, they ably demonstrate the excitement and the vitality we have come to expect from American historical writing ever since the end of World War II. Together, they illuminate many problems, but each deserves a few words before they are dealt with as a group.

In **"The Frontier Mind: A Cultural Analysis of the Kentucky Frontiersman"** (University of Kentucky Press, $5) Arthur K. Moore has written a critique of Frederick Jackson Turner's famous theory that the frontier, that unique American environment, rather than our European heritage, best explains the differences between European and American society. Choosing the "dark and bloody ground" of Kentucky for the setting, Moore argues that the factual frontiersman must be sharply differentiated from the mythological frontiersman. What the living frontiersman produced, he insists, was not a collection of democratic virtues, but tendencies toward cheap politics, crude individualism, and unenlightened materialism, a bigoted sectarianism and, worse than all, militant anti-intellectualism. It was Eastern intellectuals, tongue-in-cheek journalists, and the novelists of the genteel tradition who framed a frontier image of man and stirred others with it. This is the frontiersman with cultural influence, half-alligator and half-horse, but shrewd, wise, and innately dignified beneath it all; a crude man, perhaps, but dedicated to the propositions of the democratic dogma. Since this myth was the product of men steeped in the heritage of European civilization, and since the nation has, by and large, made it part of its nonrational structure of social belief, it is Moore's contention that what is best in American society is actually part of the more generous and humane elements of classical European civilization. The real frontiersman, Moore concludes, denied this tradition. He was ". . . a man, culturally speaking, without a home. His progress westward from Kentucky was accompanied by a further loss of traditional references and by an increased distortion of vision." Thus, what is unique in America has no special promise and that with promise is not unique.

—*From "Frontier America" (Scribners).*

Ultimate understanding of all frontiers calls for understanding the urban frontier.

In terms of the mythology surrounding Daniel Boone, Leatherstocking, and Davy Crockett, not to mention Billy the Kid and more recent heroes like Dillinger and Capone, Moore is a heretic. His thesis cannot be lightly dismissed, however, and I shall return to it.

In **"The American Way"** (Cornell University Press, Paper, $1.45) Dexter Perkins explains what he has learned from a lifetime of research into American history. With the urbanity of an elder statesman—which, of course, he is—he describes the essential characteristics of the conservative, the liberal, and the radical. It is likely that the person who conceives himself to be dead-center in one of these positions will feel somewhat distressed by Perkins's calm way of pointing out how each of these orientations stimulates the others. In the long run, he says, the radical destroys complacency, the liberal urges optimism in the face of frustration, and the conservative compels us to be sedate in our ambitiousness. Working together, these interests have created ". . . the most unprincipled political organizations . . . in any one of the great democratic states. . . . This is the way Americans like it." Neither the Beatnik, the college student, nor the Westport commuter will enjoy being reminded that he needs the others, but that is only to say that this little book could be the springboard for a mighty fine conversation.

In 1957, as part of the 350th anniversary of the settlement at Jamestown, a Symposium on Seventeenth-Century Colonial History was held in Williamsburg under the sponsorship of the Institute of Early American History and Culture. The papers in **"Seventeenth-Century America,"** edited by James Morton Smith (University of North Carolina Press, $5)—written by Oscar Handlin and others—are a product of this symposium. They have well-known themes: the legal arguments used to dispossess the Indians, the cultural adjustments made by the Indians to the colonists, problems of social origins, politics, and social structure, religion in Virginia and in New England, and the history of early

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News from Harvard

WHAT is the present condition, course of development, and probable future of the New York Metropolitan area – the archetype of the American metropolitan community? Early this fall Harvard University Press will begin publication of the most thorough and far-reaching study ever made in the increasingly crucial field of Regional Planning: **The New York Metropolitan Region Study.** Although the particular reference is New York in all its aspects, the findings (to be published in ten volumes) apply in general to metropolitan areas throughout the country.

Directed by Raymond Vernon and edited by Max Hall, the study was undertaken by the Graduate School of Public Administration, Harvard University, for Regional Plan Association, Inc. Publication of the entire series will be completed in 1960, with the following three titles appearing this fall:

ANATOMY OF A METROPOLIS: THE CHANGING DISTRIBUTION OF PEOPLE AND JOBS WITHIN THE NEW YORK METROPOLITAN REGION *by Edgar M. Hoover and Raymond Vernon.* $6.50

MADE IN NEW YORK: CASE STUDIES IN METROPOLITAN MANUFACTURING – Woman's and children's apparel, printing and publishing, electronics *by Roy B. Helfgott, Eric Gustafson, and James M. Hund, with an introduction by Max Hall.* $6.50

THE NEWCOMERS: NEGROES AND PUERTO RICANS IN A CHANGING METROPOLIS *by Oscar Handlin.* $4.50

THE BELKNAP PRESS of Harvard University Press, established for the purpose of publishing distinguished books in the field of American history and culture, celebrates its fifth anniversary this year. Among the new titles to be published this fall are:

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ALSO included in the fall list of **Harvard University Press** are the following titles of more than usual interest:

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American settlements. What is valuable in this volume is the documentation. For instance, in an essay by Wilcomb E. Washburn, "The Moral and Legal Justification for Dispossessing the Indians," there is material that supports such declarations as, "treachery was more frequently on the side of the whites." Of course, this is an old argument; however, the charge that the denial of savage nobility is "white arrogance" suggests that what honest scholarship needs most is not an ivory tower, but a storm cellar.

K. Ross Toole's study, **"Montana: An Uncommon Land"** (University of Oklahoma Press, $4.95), represents an effort to answer Walter Prescott Webb's criticism that the historians of the desert states have made "thick" history out of "thin" material. The answer is unconvincing. Only occasionally do these pages come alive. Even when they do, Toole's recounting of how Americans assaulted the land and one another has strength simply because the men and their issues were strong. There is little vividness in the author's characterizations, and the names of the men whose deeds he records get in the reader's way like the characters in a bad Russian novel. Toole writes best when he speaks of nature and is most convincing when he describes Montana's fate as a colony drained of wealth by absentee landlords. Perhaps the citizens of Butte and Helena, as insiders, will be satisfied with what these pages say, but an outsider, trying to understand, must sympathize with Webb.

There is a timeliness to Richard C. Wade's **"The Urban Frontier: The Rise of Western Cities, 1790-1830"** (Harvard University Press, $5.50) to which the front pages of every city newspaper will attest. The news about traffic, slums, taxes, water, transportation, delinquency, and business is all bad. The facts that Wade has pulled together about the early history of St. Louis, Pittsburgh, Louisville, Lexington, and Cincinnati suggest a kind of inevitability about the whole mess. It was not the author's primary intention to point out that city living, for all that it has done to make art, science, politics, and philosophy possible, always raises devilish problems. Actually, his theme is well known: that an ultimate understanding of all the frontiers involved in American settlement calls for knowledge of the urban frontier—but it is hard not to read his book in that context.

Working out of primary sources, mainly newspapers, Wade is always master of his materials. He has a fine eye for that one bit of evidence and that one quotation that will make the point and read well at the same time. Although he must have breathed a lot of dust as he did his research, none of it has rubbed off on his writing. He has humor, a fine sense of the dramatic, and an ability to make characters come alive with a phrase. I recommend his quoted prospectus on the "City of Skunksburgh, where a noble bluff of eighteen inches commands the harbor," to anyone who wants to buy a building lot through a newspaper advertisement; and his story of a race riot in Cincinnati during 1829 is a theme some novelist ought to appropriate. The fate of scholarly works of this sort is well known: they rest on library shelves and students refer to them in their term papers. Some editor for a paperback house would be doing many people a favor if he kept that from happening to this excellent study.

In **"The Living and the Dead"** (Yale University Press, $7.50) W. Lloyd Warner concludes his famous anthropo-social investigation of Yankee City (the Newburyport William Lloyd Garrison remembered all his life). A member of the Chicago school of community analysis, Warner has long had a secure position in the social sciences. The student of society who already knows Warner's other works will find little new in this one. Most of his attention will probably center upon the concluding section, where Warner discusses a theoretical structure for the investigation of nonrational thinking. Here, in a systematic exposition of linguistics, semantics, and Ernst Cassirer's theory of symbolic forms, Warner defines conditions for the scientific study of the moral and sacred meanings of human dedication. Although these are vigorous pages, the sacred is defined in a traditional and limited way—as the substance of theology—and nowhere does Warner use John Dewey's argument that the religious is too valuable to be left in the hands of churches. This seems all the more strange since Warner's definition of species needs as a universal aspect of human nature is consonant with Dewey's definition of the religious as an organic, human expression.

Those who have yet to become acquainted with Warner would do well to begin with this volume. His treatment of Biggy Muldoon, the Irish-American scourge of the Cabots and Lodges, of the symbols of power and glory in Yankee City's tercentenary celebration, of the cult of Memorial Day, of the social class significance of the cemetery, of religious symbolism in Protestantism and Catholicism, of the sexual content of Christian symbols—these deserve to be known to well-read people. As a summary of what has become a classic study of an American community, "The Living and the Dead" is certainly one of this year's major works.

Dexter Perkins ends "The American Way" with a four-page warning that the keystone to the continued dynamic development of American society is the conception of education the nation will choose to act upon. If we are to maintain our position in the world, he says, we must identify and nurture our talent. In a rather interesting way, these books are tied to Perkins's observation. They shed light upon what may be our most serious domestic problem: the decision, forced upon the people in some Southern cities by an energetic minority, that social class relationships must be maintained even at the price of illiteracy.

In his discussion of the Kentucky frontiersman, Moore points out that Kentucky was the substance of myth from the beginning. Its land was called another Eden ("O my dear honeys," he quotes, "heaven is a Ken-

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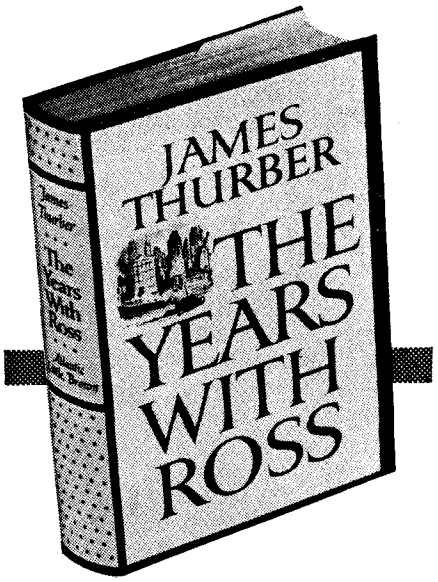

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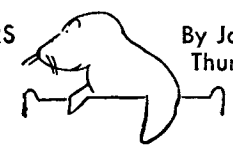

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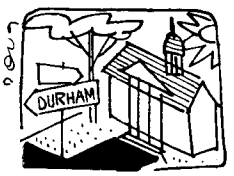
tucky of a place.") and its forests, presumably, were filled with Rousseau's children of nature. Only in the Bluegrass around Lexington, however, did any kind of promise appear. There, Virginia gentlemen, carriers of Renaissance humanism and Enlightenment dreams, built the Athens of the West.

Back in the hill country, however, the dour Scotch-Irish growled, drank, and destroyed. They emptied the forest with their rifles and then hacked down the forest with their axes. (In Montana, as Toole points out, the same emotional breed overgrazed the land with cattle and sheep, overplowed the prairie so the wind took it away, overcut the timber and eroded the hills, and overmined everywhere else.) The assault of the frontiersman upon nature, Moore writes, ". . . owed much to sheer need, but something also to a compelling desire to destroy . . ." Illiterate and dirty, the children of nature viewed Lexington with suspicion. Ultimately, they broke the heart of its intellectual effort by destroying Transylvania University. Both Moore and Wade discuss this in similar ways and they agree: the act was deliberate anti-intellectualism. On one hand, the Presbyterians hated Horace Holley, the brilliant president of Transylvania, for his Unitarian convictions; on the other hand, Baptists and Methodists, whose religious habits at camp meetings, Moore explains, were ". . . unpleasantly reminiscent of ancient rites like the Dionysiac," argued for the heart over the head.

The descendant of the factual frontiersman is Warner's Biggy Muldoon, whose contempt for the New England aristocrats on Hill Street knew no bounds. Not only did he hate cops, sock mayors, mock the mighty by putting chamber-pots on the roof of an historic home and run things to please himself after he was elected mayor, but he was not above destructiveness. When Muldoon cut down the ancient elms on Hill Street so he could build a gasoline station, he was at one with the earlier spoilers. And, it should be noted, so are the dynamiters of Southern schools.

There is much we still have to learn about our past. It may well be that some Americans prefer stupidity to neighborliness because, as Santayana once said, not knowing enough history, they are doomed to repeat its errors. If Moore is right, some of the lessons of the frontier work against the rest of our heritage. Perhaps we have been too proud about our historic response to what Handlin, in his essay "The Significance of the Seventeenth-Century," calls the ab-

(*Continued on page 55*)



Your Literary I. Q.

Conducted by John T. Winterich

ACADEMIA AMERICANA

Everyone knows that "Mr. Jefferson's college," the University of Virginia, is in Charlottesville, but the locale of some other state universities is often less well known. Nan Cooke Carpenter, now at Pasadena's Athenaeum, asks that the following list of institutions be properly aligned with their home sites listed in the second column. Answers on page 55.

1.	University of Arkansas	( ) Athens
2.	" Colorado	( ) Boulder
3.	" Connecticut	( ) Burlington
4.	" Delaware	( ) Chapel Hill
5.	" Florida	( ) College Park
6.	" Georgia	( ) Columbia
7.	" Idaho	( ) Columbia
8.	" Kansas	( ) Durham
9.	" Maine	( ) Eugene
10.	" Maryland	( ) Fayetteville
11.	" Mississippi	( ) Gainesville
12.	" Missouri	( ) Lawrence
13.	" Montana	( ) Lincoln
14.	" Nebraska	( ) Missoula
15.	" New Hampshire	( ) Moscow
16.	" North Carolina	( ) Newark
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HUMAN FACTOR

A Lesson in Human Conservation

"The Ineffective Soldier: Lessons for Management and the Nation," by Eli Ginzberg and Associates *(Columbia University Press. Vol. I: "The Lost Divisions." 225 pp. $6. Vol. II: "Breakdown and Recovery." 284 pp. $6. Vol. III: "Patterns of Performance." 340 pp. $6), deals with men found unsuitable for military training. Lewis H. Loeser, M.D., was in command during World War II of the Psychiatric Base Hospital in E.T.O.*

By Lewis H. Loeser

THE TERM "ineffective soldier" would convey, to the average person one who cannot, for physical or mental or emotional reasons, measure up to requirements. These three volumes make very clear that multiple factors are at work in the proper use of the term. The word "ineffective" is, in reality, a comparative term, and depends upon many factors: selection standards, criteria of fitness, motivation, methods of training, caliber of leadership, methods of assignments, time available for training.

Those of us who have examined at induction stations, who have tested soldiers at training camps, or have treated "combat exhaustion" in the war zone were fully aware of these multiple factors and how they influenced the many criteria of effectiveness.

My contact with the British during World War II would lead me to believe that they were more realistic in regard to this problem. Their attitude was expressed in the concept that, except for the very severely disabled, there was a job or a place for most selectees. Neurotics were likely to be placed in warehouse or depot work not too far from home. Assignments were found for the physically disabled consistent with their defect, so that very few became totally ineffective. Their system of E.M.S. Hospitals was set up in anticipation of expected problems and proved highly effective.

It is no great secret to reveal that World War II caught our military authorities with little or no planning in terms of manpower conservation. The confusing directives which followed each other in bewildering fashion oscillated between leniency and strictness, high standards and low standards. The monthly rate of rejections in selective service and of discharge from service reflected these fluctuations. A statistical chart of 1942 to 1945 shows high peaks and low valleys all through this period reflecting the fluctuating policies, and would suggest that expediency rather than over-all planning was employed.

Accompanying these rejections and discharges was a mass of publicity giving an impression to the public that we were a nation of physically and emotionally disabled people. This publicity was unfortunate. The facts are now made available in "The Ineffective Soldier" and do not bear out the grave impressions made at an earlier time. We had a high rejection rate and a high rate of discharge from service because we were engaged in mounting a vast military enterprise in a relatively short period of time. There was no time to set up complicated methods of assignment, to build up a trained and tested officer group, to train and utilize the less adaptable or the mildly disabled. They were all classified as expendable and summarily disposed of. Questions as to the wisdom of our policy existed at that time and led directly to this study. Credit for its initial impetus is given to President Eisenhower, who had faced the problem of manpower shortage in the European campaign. In 1949, while at Columbia University, he took the first step which led to the formation of the Conservation of Human Resources Project. A number of important publications have already been issued covering many significant areas of human resources. The present three volumes deal with the problems of personality, intellectual capacity, emotional stability and mental illness, and the influence of the military environment upon these factors.

THE first volume, "The Lost Divisions," sets out in clear and unmistakable terms what really happened in World War II in the screening and utilization of several million young men who were found to be unsuitable for military training. The statistical evidence and charts are well prepared, easy to evaluate, and clear in meaning. The text is coherent, logical, and lucid.

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Conclusions are frankly stated, though modestly presented.

The second volume, "Breakdown and Recovery," left this reviewer with certain questions. The study is limited to a group of soldiers who were separated from service because of emotional instability, psychosis, inaptness, or undesirable traits. Care was taken to assemble as comprehensive a record as possible. The cases presented in this volume have been selected to illustrate one or another of the strategic factors which influenced performance of duty or effectiveness. My uneasiness about this volume arises from two sources. First, I am frankly distrustful of material obtained from official sources and scanned years later. This type of research should have been done on the spot, at the time it was happening. I have doubts as to the validity of many of these records and their scientific value, particularly since they involve those problems of secondary gain.

I know how these records were put together, from personal experience both in this country and in the war zone. They were primarily records of expediency, and the historical material contained therein bore little relation to reality or truth. No time was available for checking the validity of statements made, neither the statement of the soldier, nor of statements made by others in reference to a soldier. Check any claims folder of a veteran today and see how many conflicting pieces of information are set forth in regard to significant facts. Can scientific data be established on the basis of these records?

Secondly, I am concerned about the correlations formulated on the basis of these records. Was the psychosis of D.B.D. a "clear case of overassignment," as concluded? I do not know, nor does anyone else, what causes a psychosis but I do not think that "overassignment" is a legitimate etiological factor. The same criticism could be made of many of the case histories given. Numerous instances of overt schizophrenia are cited, correlated with such factors as "conflict of cultural values" or "situational stress." Do these factors cause or even influence the onset of psychosis? If so, the rate of psychotic breakdown should have been materially higher in the combat zone than in the States, which was not the case. The rate was very nearly the same, and did not particularly differ from the civilian rate, corrected for age.

We have a lot to learn about why certain soldiers broke down and others did not. The proper place to learn it is on the spot, and by long and detailed contact with the soldier at the time of his breakdown and during convalescence, and by cross-checking this information with other sources of data.

The third volume, "Patterns of Performance," deals with and weighs the multiple factors in the individual and the military environment which may have influenced the breakdowns of the group under study. It also deals with their postwar adjustment and, in particular, why some men adjusted early, others later or not at all.

These three volumes constitute a gold mine of information to all who are involved in the problem of human conservation. They should be required reading for military planners and for large-scale industrialists. The study is a major contribution to an important field, and the lessons contained therein should not be filed away to be forgotten.

The Lighted Dark

"Hope Deferred: Public Welfare and the Blind," by Jacobus ten-Broek and Floyd W. Matson *(University of California Press. 272 pp. $5), reports on the vocational rehabilitation being done for the sightless, the legislation tangles in which they are involved, the discriminations with which they are faced. Burnham Carter is National Director of Recordings for the Blind.*

By Burnham Carter

WITH respect to the blind, two points of view predominate: 1) there are the people who regard the blind as more or less helpless or dependent members of society, who will never be able to compete in the world of vision, and who can achieve reasonably satisfactory lives only under sheltered conditions; 2) there are the people who accept the thesis of the authors of this book that "the blind, as a group, are mentally competent, psychologically stable, and socially adaptable."

This reviewer inclines, by nature, to this latter view; but the fact is that neither viewpoint is correct. The blind are not *a kind* of people, but all kinds of people. They differ just as much as their sighted contemporaries.

This year, for illustration, President Eisenhower presented awards of $500 each for "outstanding scholastic achievement," given by Recording for the Blind, Inc., to four blind students graduating from college or graduate school. One of them, getting a master's degree at Stanford Univer-

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sity, was a member of Phi Beta Kappa, with a straight A record in his graduate study; another was getting his doctor's degree at MIT, specializing in digital computers, with a record of A in all courses during the past three semesters; a third was graduating Phi Beta Kappa from Queens College, New York City, while the fourth was graduating from North Texas State College with eleven As and one B, and was president of the entire student body.

Clearly, here are four students who would be in the top rank of any group of people anywhere; but they are no more typical of the blind than the same leaders with sight would be typical of the sighted.

The reluctance of Mr. tenBroek and Mr. Matson to recognize talent variations involves them in some contradictions in this otherwise carefully detailed study of American provisions for the welfare and security of the blind. They think the tax-supported as well as the voluntary agencies restrict the blind with too much supervision, and yet at the same time they argue for more public assistance.

The year 1935 marked a revolution in the American attitude toward public welfare, a revolution usually defined under the term "Social Security." The book's long review of this legislation would have been more effective if it had been more carefully edited—if it concentrated more upon provisions as finally adopted and spent less time with the details and amendments that never came to pass.

About one-third of "Hope Deferred" deals with the vocational rehabilitation program for the blind, through which the authors state, "The expansion of placement facilities and the opening of new careers in recent years has been remarkable." The number of blind persons rehabilitated annually has risen from 1,000 to about 3,500 in fifteen years—which is certainly an improvement, if not an impressive one. The figure includes those rehabilitated in the vending-stand program in government buildings and in the sheltered workshops. There are for the blind about 100 of the latter, specializing in simple carpentry and other trades and in the manufacture of such products as brooms, baskets, knitted goods, rugs, etc. In the authors' opinion, the sheltered workshop is unsatisfactory because it doesn't rehabilitate the blind into normal employment.

Mr. tenBroek and Mr. Matson make three principal recommendations on the rehabilitation program: 1) there should be a separate agency for the blind, apart from those serving other physically handicapped; 2) more blind counselors should be hired by the rehabilitation agencies because a blind counselor is a better judge of what a blind person can do, and 3) we should try to overcome the public resistance to the employment of the handicapped.

Here the book touches—but only touches—the heart of the problem. No country in the world offers as impressive a variety of services to the blind. The blind, gifted or average, can command, at little or no cost, the educational tools for a number of professions and trades; with determination, they can equal in many fields the skill of the sighted. But when the training is completed—when the goal of productive employment is at hand—they often confront a wall of public resistance: the employer does not trust their competence or adaptability. In the service to the blind this is the principal remaining challenge—to remove the public doubt of the competence of the blind, to translate public sympathy into public respect.

High-Browed Lives

"The Gifted Group at Mid-Life: Thirty-five Years' Follow-up of the Superior Child," by Lewis M. Terman and Melita H. Oden *(Stanford University Press. 187 pp. $4.50), demonstrates the value of special schooling for superintelligent youngsters. Frank T. Wilson, Emeritus Professor of Education at Hunter College, has had long experience with such pupils.*

By Frank T. Wilson

THE fifth volume of "Genetic Studies of Genius" adds stature to the monumental research begun in 1921 by the late Lewis M. Terman and his most able associates. Among other findings two surprises were reported which verified the excellence of the gifted group. One was that the mental development of these people seemed at mid-life not yet to have reached its peak. The other was the unexpected extent of distinction shown by the group. Compared with predictions made in earlier reports, the latest data showed that "instead of doubling of listings in American Men of Science . . . by 1960, the number quadrupled [by 1955]" while the names in Who's Who increased sixfold. The extension in achievement among the top individuals was matched by many less notable whose earlier attainments had not been impressive. For

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instance, 29 per cent of males had been found in the three lowest occupational groups in 1940, in 1950 only 15 per cent.

Many interesting details are to be found in the book supporting earlier estimations that highly able individuals tended to be equal or superior to the generality in many respects. For example, mortality rates were lower. About two-thirds "were considered 'satisfactory' in [general] adjustment." Rates of suicide and hospitalization for mental illness were about at "expectancy," while 17 per cent of the men and 32 per cent of the women "never, or rarely, take a drink." "Religious affiliation" was declared by 59 per cent of men and 56 per cent of women. Voting habits in national, state, and local elections, reported separately by sexes, were from 85 per cent to 98 per cent "always" or "usually" voting. A wide variety of avocational interests and hobbies was mentioned, averaging 2.8 per man and 3 for each woman. Reading continued a major leisure activity, with fiction "by far" the most popular. Club and organization memberships were heavy, "professional and other job-related affiliations preferred" by most.

To this reviewer two essential values of the continuing study of these gifted individuals cannot be swept aside by faults of imprecision. Here is the story of more than a thousand men and women, pouring a wealth of high-level contributions and services into the stream of human affairs and living private lives of good will and decency in their communities. Secondly, the differences among them are extremely varied, including a minority whose records were disappointing.

If these be valid conclusions it would seem that educators and other public leaders are right in urging that educational needs of gifted children be understood and generously provided for from the beginning all the way through their educational careers, just as is done for children less favored.

"What constitutes success?" was asked these mid-life men and women. Most answers fell into four categories: 1) realization of goals and a sense of achievement, 2) a happy marriage and home life, 3) leaving the world a better place, 4) peace of mind and a well-adjusted personality. These goals, as eloquent leads for the kind of education which gifted children should have, recall the allegory of the learned scholar who asked his pupils what they would learn from him. After hearing that they would learn how to be happy and to understand the world of men around them, he turned sorrowfully away, because "he knew none of these things."

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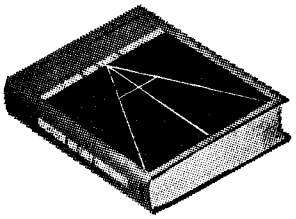

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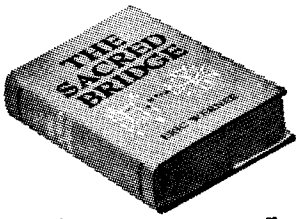

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Ideas

Continued from page 14

strict enough and need tightening. If tightened, minority voices can be counted out of the required consensus. Brecht provides precedent for the latter in his remarks about the mentally ill, and children.

In my view, it is highly probable that the political and social sciences, philosophy, and public policy will be better off in the years to come as a result of the discipline acquired in scientifically investigating the facts about how value feelings and beliefs are distributed throughout mankind. Whether in the end the process of self-survey leaves us with universally grounded values, or relative ones, will depend upon the definitions that gain acceptance, the "intensiveness" of the methods employed, and the weight of accumulating knowledge. In any case we shall never outlive the challenge of Brechtian universalism.

Five Laws of Good

***"Our Public Life," by Paul Weiss** (Indiana University Press. 244 pp. $4.50), analyzes the natures of society, state, culture, and civilization to discern how they are to serve human needs effectively. The author's thesis is discussed by Ward Madden, co-author of "Education and the Democratic Faith."*

By Ward Madden

NEARLY a quarter of a century ago each of twenty-five outstanding representatives of the younger generation of American philosphers, in a volume entitled "American Philosophy Today and Tomorrow," set forth his estimate of the philosophical problems which the times presented to the American people, and the directions which American philosophy ought to take. One of these men was Paul Weiss, thirty-four years old. He was only six years out of graduate school, where, following three stimulating undergraduate years under Morris R. Cohen at the College of the City of New York, he had been profoundly influenced by Alfred North Whitehead at Harvard. He had already edited, with Charles Hartshorne, six volumes of the "Collected Papers of Charles Sanders Peirce."

At a time when American philosophy, under the influence of the analytic movement and of the deliberately piecemeal approach of radical empiricism, had already become skeptical of the worth of building great philosophical systems, Weiss's statement was unique among the twenty-five. He boldly proclaimed that "a complete philosophical system was the *raison d'être* of an intellectual existence," and proceeded to outline a "Memorandum for a System of Philosophy."

He has since been occupied in producing a series of books which form part of a system of thought conceived in the grand manner. In "Modes of Being" (1958) he identified and analyzed four fundamental, irreducible, but interconnected realms —Actuality, Ideality, Existence, and God. In "Reality" (1938) and "Nature of Man" (1946) he had already considered how man knows and deals with Actuality through basic logical categories and modes of action. Today, at the age of fifty-eight, he is planning books to show how the experiencing of Existence is given form in art and history, and the experiencing of God is given form in religions.

Paul Weiss

There remains Ideality. This is actualized in a privately sustained ethics ("Man's Freedom," 1950) and in a publicly significant life, the subject of the book now under review.

The purpose of "Our Public Life" is to analyze the natures of the large social entities—society, state, culture, and civilization—which provide the matrix in which many human potentialities must develop. The author's implicit concern is to demonstrate the direction which these environments of human association ought to take if they are to serve human needs effectively.

In the course of so doing, he finds it necessary to give a central place in his deliberations to the concept of law, for it is law which orders the public life and profoundly affects its quality. Weiss believes that in order to enhance the quality of public life we need more, not less, law, and it is here that his archetectonic tendencies come into full play. He distinguishes at least five categories of law: social law, positive law, laws of nature, Natural Law, and the Law of Civilization.

Social law is the structure of accepted conventions and mores, expressing what men are accustomed to do, without necessary formal codes

(*Continued on page 56*)

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Have-nots

Continued from page 25

to the Far East, it is visionary and overly optimistic to speak, as some do, in terms of the adequacy of the total world food supply relative to world population trends.

The death rate can be expected to continue to fall substantially in the Far East, and for this reason the rate of population growth in a number of major countries is bound to increase in the future even in the unlikely event that any significant drop in the birth rate takes place. The major result is that a "feeling of population pressure" will probably develop quite intensely in India, China, Japan, Pakistan, South Korea, and the Indonesian island of Java. The implications of this for the stability of world peace are quite evident in the cases of the larger and more powerful of these countries.

The heterogeneity of population and other problems are also brought out by "The Commonwealth Economy in Southeast Asia," which deals with a more limited part of the Far Eastern area. Originally delivered in the form of lectures by T. H. Silcock, who is professor of economics at the University of Malaya, the first half of this short book provides a valuable introductory survey of the structure and problems of a number of economies with which most people are not too familiar (Brunei, Malaya, North Borneo, and Sarawak). The descriptions of the economic roles of Singapore and Hong Kong and of the importance of entrepôt trade in Southeast Asia are presented in a particularly skilful manner, as are the rather complex political interrelationships to be found in this part of the Commonwealth Economy.

The most striking characteristic of the group of countries surveyed by Professor Silcock is that not one of them fits the Southeast Asian stereotype of overpopulation and that several are definitely underpopulated. However, the author does make it very clear that the existence of free land does not by itself eliminate the overpopulation problem. The scarcity of such complementary factors as enterprise, public administration, transportation facilities, and capital makes the rapid settlement of new land most unlikely. Moreover, the unbalanced nature of the economies themselves also contributes to the difficulties. The higher living standards available to some in commercial, agricultural, and mineral activities makes many peasants and self-subsistence farmers unwilling to migrate.

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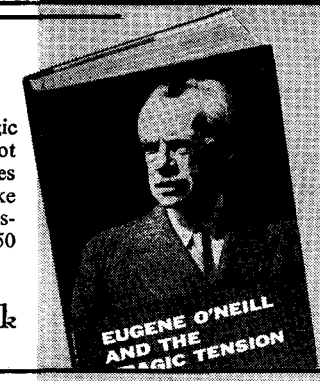

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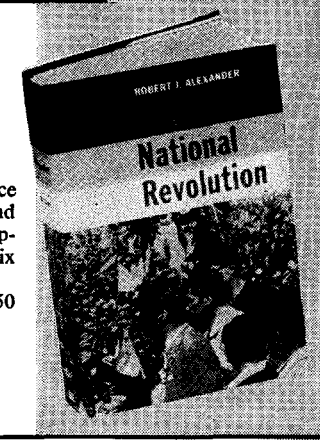

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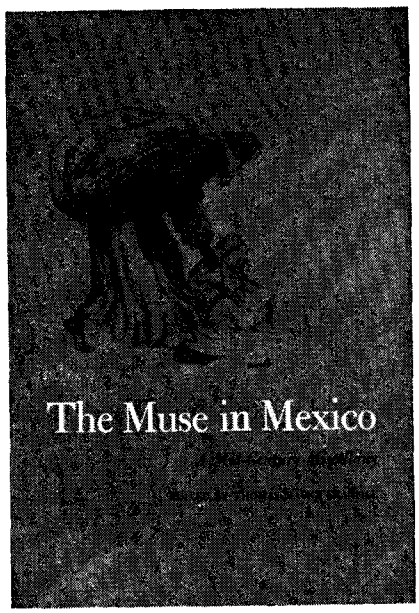

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Yesterday's Everygirl

Continued from page 21

writes] the overriding aim even of genteel fiction—which is very deeply grounded in, yet transcends, moral dualism—is to establish order within the human spirit and in the life of society. What began as an effort to compose sentimental, polite entertainments culminated in a complex literature which portrayed the unity of love and the interrelatedness of love and freedom.

This establishment or restoration of order, as a literary intention, is particularly fascinating to modern critics, perhaps because of the disorderly world we live in. What the modern literary historian does is in turn to contrive some sort of common order from many ordering authors. He will even make his own fiction, of a sort, by putting one author against another, or a literary work against a social manifestation, to construct an overall drama for an age. Fiction is, after all, only one of the projections of man's dreams. But fiction is conveniently focal, if we are in search of yesterday's Everygirl.

> The American girl [Wasserstrom says] embodied her society —writers were never allowed to forget this fact—and literature was forced to examine the mechanism of both in order to understand either. What succeeded mere idolatry, what James turned into literature of the very best kind, is the belief that unidealized love is the prime force in history; that this force has been purified and intensified in the New World. And though the concept was Christian and familiar, Americans were the first to create a national literature which recognized that the discontents of civilization were somehow implicated in the bewilderments of love.

Even those writers who touch Wasserstrom's center only at their own peripheries are often perceptively mentioned, and on authors like Henry James and William Dean Howells, who work directly within the genteel tradition, he has original observations. Freshest of all his chapters is that which he devotes to a parallel to "mom-ism." "At bottom," he says, "this new harmony in the feminine soul existed only when a girl felt some special affection for her father." Man seized on this and celebrated it for the recompense of being at last idolized by those who might become moms but could remain poppets.

—From "The Art of India" (Phaidon Press).

Sanskrit

Continued from page 21

loved, and those who neither love nor are loved—it being argued that this division is more valid than distinctions based on race, religion, nationality, or wealth because love is a function of desire and desire obviates all the foregoing.

It was interesting, too, to this reader to note that where Western literature tends to associate conquest with exploration, in this literature it is the merchant who, in his far flung quest for profit, becomes the explorer, searching not so much for gold as for self-redemption. For the dominant motif throughout is man's ambition to transcend the limitations of being human.

It would be erroneous to judge these stories by contemporary values. But from the standpoint of literary history they are as important as "Aesop's Fables," "The Arabian Nights," "The Decameron," and "Canterbury Tales." They should be of interest not only to the scholar, the philosopher, the psychologist, the social historian, and the writer looking for source material, but also to the average reader who enjoys a robust story.

No less interesting than the tales themselves is Mr. Van Buitenen's entertaining, all-too-brief history and analysis of the period in which his Sanskrit sources were written.

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Four in a Circle

"The Eccentric Design: Form in the American Novel," by Marius Bewley *(Columbia University Press. 327 pp. $4), discusses Cooper, Hawthorne, Melville, and James against the background of their contemporary society. Leon Edel, the author of "The Modern Psychological Novel," is the well-known biographer of Henry James.*

By Leon Edel

"THE ECCENTRIC DESIGN" is devoted to a series of arguments designed to prove something as obvious as that the "Americanness" of the American novel consists of its "classic" novelists having been Americans. In a critical world already addicted to chasing its tail into ever-widening circles of ritual and myth, this distant echo of Taine may seem like an innocent enough affair. But what makes the book exasperating to the votaries of history and scholarship are the blind alleys of contradiction and irrelevancy into which we are led, those endless quarrels with other critics to assert the argument of this one, the affirmations and reaffirmations without anything being proved.

Marius Bewley tries to find the pattern of the "eccentric" tradition in our fiction by selecting four "classic" novelists. Few will disagree with his conferring of eminence upon James Fenimore Cooper, Nathaniel Hawthorne, Herman Melville, and Henry James. These writers reveal much about our country and its literature, but it is difficult to figure out what Bewley is trying to tell us, what major point he is trying to make that has not been made before by F. O. Matthiessen, Vernon Parrington, Lionel Trilling—not to speak of the novelists themselves. At the end of the book, Bewley admits that his argument has been rather "slippery by its very nature" and his formulations "rather rigorous." Most readers, I fancy, will agree.

To attempt to sort out the recurrent circles of contradiction here would draw us into an interminable argument with the author, which would lead us into further circling. Bewley's four classical novelists, he says (as they did themselves), wrote in an America in which there were no deep-grounded traditions and no long-established manners. This made

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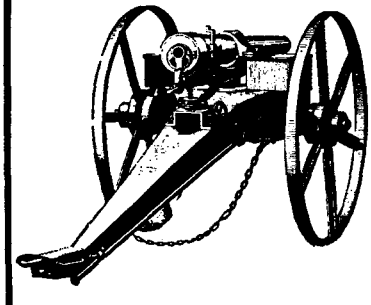

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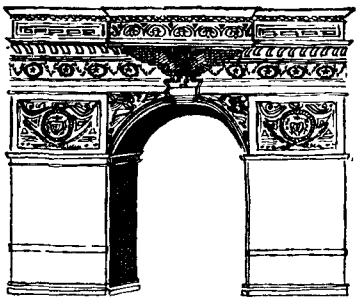

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their task peculiar and difficult compared with the Europeans. And, the writer argues, it forced them to write about "ideas which, for the most part, were grounded in the great American abstractions." These "abstractions," he insists, had "no social context in which they might acquire a rich human relevance." A few sentences further we learn that the novelists had only "their own unhappy plight" to write about and therefore ran the risk of becoming "exponents of the romantic agony." We wonder about these "abstractions" of which Bewley makes so much. Cooper, after all, had the Indian and the prairie; Hawthorne had the Puritans and their battle between good and evil; James had the image of the American girl, in all her innocence, invading Europe; and Melville had the high adventure of whaling—a palpable American adventure, indeed.

On the next page, after telling us that these artists wrote as individuals, Bewley goes on to show that they wrote in a "concealed fellowship," because they lived in a world of political ideas—regal republicanism, economic aristocracy, and democratic liberalism—created by John Adams, Hamilton, and Jefferson. These political abstractions created "tensions" for Cooper and "this tension was inherited later by such novelists as Hawthorne, Melville, and James." Their crisis, he says, was "both private and impersonal." (And, we might add, so is that of any artist in any country.) In a word, Bewley's "eccentric" design emerges as eccentric indeed. But even here we learn that the word eccentric itself has special meaning: Bewley is not saying that the design is odd, irregular, whimsical; he is quoting Wallace Stevens's poetic image: when the tree is leafless in November its branches reveal the eccentric as "the base of the design."

I read this book in the belief that the four novelists selected were not branches but the very trunk of the tree! Can four novelists, preselected and put forth as "essential" novelists, reveal a national tradition? Would the thesis hold if we substituted Howell, Mark Twain, Stephen Crane? And what does Bewley mean by "tension"? It is hard to say from moment to moment whether he is speaking of political, social, or personal tension. To start asking such questions leads us into the closed circles of the author's personal definitions. And with personal definitions we can neither argue nor arrive at the truth.

The method of this book makes polemic an instrument of criticism: what results is that the writer has "defended rather than proved his case."

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Divining the Dane

"The Question of Hamlet," by Harry Levin *(Oxford University Press. 178 pp. $3.75), is a leading critic's inquiry into the mystery of Shakespeare's tragedy and into the enigmatic character of its hero. The author of "The Allegorical Temper," Harry Berger teaches in the English Department at Yale University.*

By Harry Berger

IN THE title essay of "The Question of Hamlet," Professor Harry Levin approaches the dominant mood of Shakespeare's play—its air of questioning and mystery—by examining its language and action in terms of three classical figures of rhetoric familiar in Elizabethan times: direct inquiry, doubt, and irony. The essay is divided into three chapters; each is a "walk through the script" whose steps are guided by the figure under consideration. Professor Levin supplies us with a concise description of his own method: "Moving line-by-line from scene to scene, yet glancing backward and forward occasionally, we may notice how the temporal flow of . . . verse is regulated by formal rhythms and organized by thematic continuities." As the phrase suggests, the figures involved are not merely figures of speech, not merely those formal rhetorical figures of interrogation, doubt, and irony. They are also traditionally figures of thought, and it is this overlapping of style and content which provides the author with his method of analysis.

This is clearly an interesting approach to interpretation, and Professor Levin, who is chairman of the Division of Modern Languages at Harvard, prepares for it in a graceful prologue, which sums up the main tendencies of previous "Hamletology." While he appreciates the scope of existing criticism, he also appreciates those qualities of the play that exhaust the very diversity of responses they occasion. He reminds us that "Hamlet" has bewildered and fascinated generations of readers not merely because it is richly mysterious (this can be said of all great art): The peculiar appeal of "Hamlet" seems related to the fact that mystery is its theme, its subject. The play is about the question of Hamlet, and Hamlet is a figure for the question of man, of the cosmos. These

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many questions, as Professor Levin shows, are with us now, not only generally but under the precise terms, the figures of speech and thought, articulated by Shakespeare.

Appended to the title essay are three supplementary studies. The high point of the entire work, in this reviewer's opinion, is an analysis of the Player's Speech, which first appeared in 1950 and is by now a modern classic of exposition. The author shows not only how this speech reflects all the major issues of the play, but also how it may illuminate the central relation between Shakespeare's view of life and his dramatic method, his figures of thought and figures of speech. Other literary critics have developed the implications of this approach perhaps more firmly and consistently than Professor Levin himself; his later work, embodied in the remainder of this little volume, suffers from diffusion: it is full of erudition insufficiently controlled and of ideas inadequately developed.

For the title essay is less interesting in content than in organization. To anyone familiar with the published contributions made in the last decade or so by Francis Fergusson, William Empson, Derek Traversi, Maynard Mack, and others, this essay may appear thin, often derivative, even in places "old hat." In particular, its approach seems to owe a good deal to a much shorter, more concise and profound essay by the last-named critic. Though Professor Levin cites this source, his passing reference would scarcely indicate the extent of his debt. And even if he owes little, he adds less.

The essay is disappointing in other ways. Originally a series of lectures, it suffers from a conversational meander, from urbane yet superficial transitions of thought, which often make its underlying argument hard to follow. The author's great learning often gets in the way of his analysis: time after time he interposes some literate irrelevance that simply fails to provide the allusive and traditional overtones he apparently wants. It tends rather to place his discussion in an ambience of "culture" and literary chitchat. Readers who can overlook this meretricious air may find a more solid virtue: with its casual and easy prose style, the essay makes generally available the kind of approach to literature practised in the university classroom. This approach is too often stigmatized as academic by those who never took the trouble to understand it; and it is too often made complex by academics who practise it without understanding. "The Question of Hamlet" provides a useful bridge over this gap.

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Last Word

Continued from page 20

sibility of translating the Latin poets with any hope of achieving monumental ironies in a language which does not lend itself to monumentality or irony. Richmond Lattimore makes a gallant attempt to defend his brilliant improvisations on Greek poetry, with some scholarly side-swipes at Robinson Jeffers's "Medea." In his view Pound's "Women of Trachis" is "zero plus Pound"—a regrettable conclusion, but hardly unexpected.

Dudley Fitts examines at considerable length a translation by John Peale Bishop of a poem by Gonzalez Martínez, itself an imitation of a poem by Mallarmé. His conclusions are spirited, but his own translation of two lines of Martial into five lines of English is surely "zero plus Fitts." Still, the poets win. They show energy and impudence. They have the Charlie Chaplin quality, while the professors look like flat-footed Keystone cops.

So it has always been, and we have no reason to regret a situation which is probably permanent. No one will ever say the last word about translations, though I suspect that Pasternak, with high authority, came close to it when he pointed out that translating is like portrait painting, and no likeness is possible unless there is energy in the flowing brush of the painter. A translator must recreate life. He must do it in his own words, and in his own terms, chipping it out of his own breastbone. As Pasternak also points out, he cannot even hope for a final exactitude. He leaves that to others.

THERE is a sense in which the good translators are the heroes of literature. Without the perpetual nourishment they bring, the blood of literature would flow thin. Those small letters in italic type conceal terrifying battles fought by the translator as he pits one language against another. Translators have no union to defend them; and they are too often at the mercy of publishers. I think of Bernard Guilbert Guerney, who translated reams of Russian classics and sold them outright for a pittance; of Beatrice Scott, whose brilliant translations of Pasternak, soon to appear in an edition of a quarter of a million copies, were rewarded with an offer of twenty guineas; of Scott Moncrieff, who died poor; of Pound, who went mad; of hundreds of others.

It is exasperating that the Russians do these things better. They hold the translators in high honor, and it is time we did the same.

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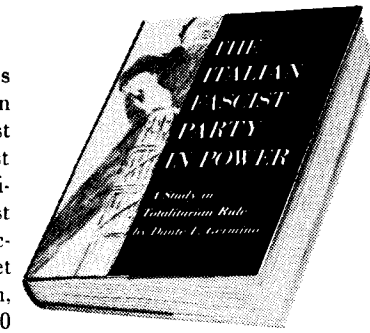

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First Press

Continued from page 13

five to forty-five lines in length, and the width of a line varied from eighteen to twenty-five letters. Words were not separated; the sole punctuation was a dot or short stroke (*paragraphos*) to indicate a pause.

Many copies of a single work were made from the very beginning, and revisions of successive editions began with the second of the Alexandrian librarians, Zenodotos of Ephesos (his predecessor was Demetrios of Phaleron), who published new readings of the "Iliad" and the "Odyssey." The outstanding coup of the next librarian, Callimachos of Cyrene, had to do with cataloguing. What started out to be his list of books ultimately filled 120 rolls of papyrus and ended as a history of Greek literature. Notes and introductions were added to the writings of Homer, Pindaros, and Euripides by Aristophanes of Byzantion, a later librarian, who invented punctuation marks and proofreaders' symbols. The last of the men who established the university press tradition was Aristarchos of Samothrace, who was the first to recognize the noun (and adjective), verb, participle, pronoun, article, adverb, preposition, and conjunction as the eight parts of speech.

> From Zenodotos to Aristarchos [Sarton sums up the story] two parallel developments took place, textual criticism and the gradual constitution of grammar. . . .
>
> Another coincidence is even more startling, though equally natural. Anatomy and grammar, that is, the analysis of the body and that of the language, developed at the same time. . . . The Alexandrian philologists extracted grammar from their writings even as they extracted anatomy from their bodies.

If what I have written here seems related more to the history of literature than to a book on the history of science, I have conveyed the spirit of George Sarton. For he wrote in the preface of this last of his works:

> Humanities are inseparable from human creations, whether these be philosophic, scientific, technical, or artistic and literary. They exist in everything to which men have imparted their virtues or vices, their joys or sufferings. There are blood and tears in geometry as well as in art, blood and tears but also innumerable joys, the purest that men can experience themselves or share with others.

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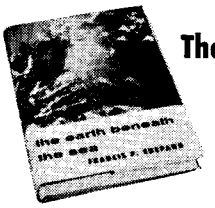

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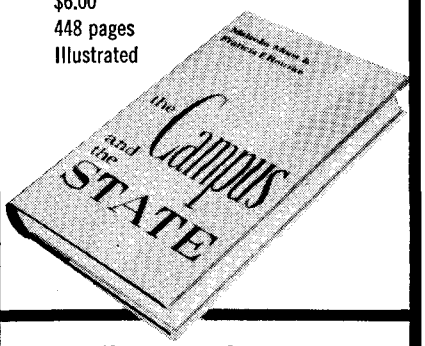

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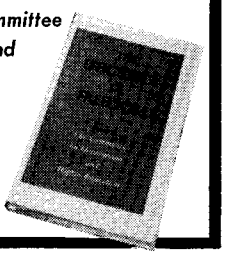

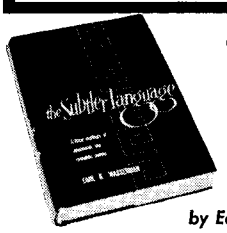

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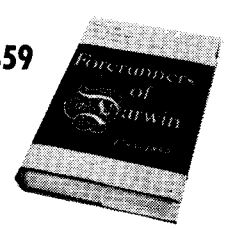

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Strands in Society

Continued from page 40

normal in early American social life.

That may be unclear, but the history of education in America is not. The frontiersman and the immigrant did not build the American common school. It was the product of humanitarian impulses, Christian duty, democratic insight, and the great tradition in European thinking that defines man as a rational creature. Such a conception places head over heart. At least, it urges men to be alert to reason and wary of impulse. Anything less is a conception of education unfit for the modern world. Presumably, as parts of these books suggest, something a lot less may be responsible for the nightmarish edges of the American dream.

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The foreword by Oliver LaFarge, as well as the comments on the stories by Mrs. Kroeber, should, of course, not be overlooked. In the introduction Mrs. Kroeber says that "she is conscious of a staticness. . . ." I hope that she will forgive me for contradicting her. —ROBERT HOFSINDE.

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Five Laws

Continued from page 46

or statements. Positive law is the product of official legislating bodies, and is based on the truth that there are some things so important to have done that men must be required to do them whether they privately approve or not. Positive law ought to guide and follow social law, while social law ought to sustain and transform positive law.

Laws of nature define intelligible links between the present and the relevant future. Men are subject not only to the laws common to all nature, but also to the qualifications of these laws brought on by the special conditions of associated living.

A Natural Law is any given law of nature which men have selected as defining the most desirable route for reaching the social good, as indicated by the common experience of a particular society. Thus a Natural Law is a law of nature that has been given the status of a norm by the social good. Positive law ought to, but often does not, conform to it.

Beyond the social good, which is limited to the experiences of particular societies, is the common human good, which demands that justice be done all man's potentialities. The common human good, like the social good, confers normative status upon various laws of nature. But it relates to human beings as parts of all mankind. Hence it transcends and measures social, positive, and Natural Law, and is the Law of Civilization.

The state is the instrument for carrying out concretely what Natural Law persistently but abstractly says ought to be done, although imperfect states instead accommodate social laws and enunciate positive laws which conflict with Natural Law.

The Law of Civilization can go beyond the modern state to order a world community in which the arts and sciences as well as peace and prosperity are promoted. Hence the Law of Civilization organizes the conditions for the highest development of public life. But man is more than a public being; as a private individual he has speculative, esthetic, and spiritual concerns which stand outside the natural order. Even the Law of Civilization must be part of a still richer good, the Absolute Good, which is appropriate to the supreme personal activities of inquiry, virtue, and art.

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Other Americas

Continued from page 17

poet, thrilling in the sonorous Whitmanesque rhythms of his hymns to alienation, and most penetrating in his prose explorations of the Mexican psyche. Like Orozco (and perhaps every truly great tragic poet), Paz manages to give an heroic tone to the most desperate of statements.

Mexican fiction is a good deal less impressive, at least in brief. Juan Rulfo is a great name among the young intellectuals of Mexico City (the ingrown self-consciousness of contemporary Mexican expression is traceable, at least in part, to its total concentration in the capital) but his dead people don't convince me that they ever really lived; they exist as symbols in the fertile mind of a gifted stylist. After reading the dozen stories in "The Muse" and "The Eye" the only two that really stick in my mind are "The Boar Hunt," by José Vasconcelos, the grand old man of Mexican letters, and "The Life Line" by Carlos Fuentes, a young novelist daring enough to explore the world outside himself.

In painting, too, the very old and very young share honors by remaining deeply rooted in Mexico. Dr. Atl, the dean of the mural renaissance, still turns out landscapes of his beloved volcanoes as if he were a part of them; and José Luís Cuevas, Mexico's angry young man, creates monsters and manikins in the Orozco tradition with personalities entirely convincing. There are drawings by Enrique Oliment, Rafael Coronel, and Gunther Gerzo reproduced in "The Muse" that bear comparison with the inventive work of the international school in any country. But an escape from the dilemma of the Mexican artist, torn between a forbidden internationalism and the "academy" of the social-realist tradition, is tellingly expressed by Cuevas in an article in "The Eye" entitled "The Cactus Curtain":

> I believe we can progress only by refusing to conform . . . What I want in my country's art are broad highways leading out to the rest of the world, rather than narrow trails connecting one adobe village with another.

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America; it is a lucid, encyclopedic textbook, its useful details piled high.

Rippy's two chapters on southland writers are largely an unenlightening rehash. His best sections deal with international relations, the field he has assiduously cultivated over long years. His first important book, still a classic, was the "United States and Mexico," for which he delved deep into Washington archives (not those in Mexico), a sturdy, honest book, which, if not a two-way street, was almost too painfully expository of interminable blundering and unfairness in our relations with our nearest Latin American neighbor.

The chapter on the first Americans, if brief, is adequate (though frequently inaccurate). For the author carries none of its implications on through the book, even though 80 per cent of the population south is Indian or of mixed blood, and much of its basic culture is non-European. You would never guess it from Rippy. His arbitrary account of the origin of the pre-Spanish peoples follows the unsubstantiated theory of Aleš Hrdlička of a sole pan-Mongoloid homo-type. Long since, this has had to give ground before newer findings re blood-types, linguistics, charcoal-dating, geology, pathology, and the new science of glaciers. It is also a moot question whether Maya civilization, as Rippy claims, was the earliest advanced American civilization. The Mexican, Olmec, Mochican, and Tiahuanaco cultures have been steadily back-dated; likely the Mayas borrowed more from Mexicans and Olmecas than vice versa. The latest charcoal reading in the Valley of Mexico dates one archaic site of a people already intensively agricultural, with advanced handicrafts, art, and religious concepts, at more than 9,000 years, not the few hundreds B.C. as Rippy implies. No proof exists that the Toltecs were Nahuas. Certainly the Zapotecs and Mixtecs were not; nor is there any satisfactory proof that either ever entered the Valley of Mexico as Rippy states. The temple of Cholula, of course, was built, not by the Aztecs but by the Olmecs, probably 668 A.D., and refurbished by other non-Aztec groups.

Though one will search in vain in Rippy to find the reasons why Richard Nixon was so badly mauled, the author's comments on contemporary events (with the exception of Argentine affairs) are, if not penetrating, factual and objective. Rippy is a very good guide for the most part, but the true "inwardness" of Latin America should be simultaneously sampled by absorbing some of its actual literature, such as can be found in those admirable collections by Blair Niles, Abel Plenn, or Germán Arciniegas. —C.B.

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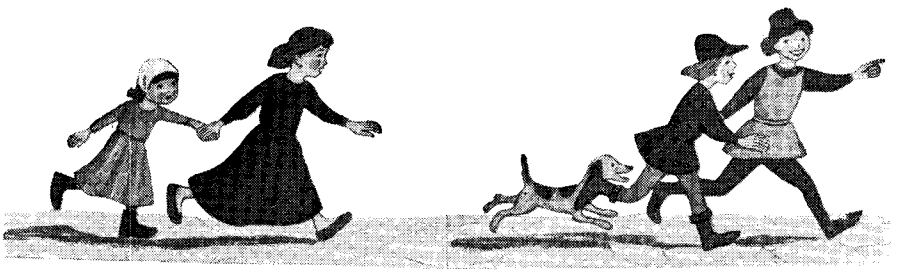
Books for Young People



—From "St. Francis and the Animals."

THE END of June, with the closing of schools, brings a delightful sense of freedom to the thousands of children faced with a long vacation. This freedom often quickly deteriorates into boredom, and many a mother is confronted by the demand "What can I do?" For children who have enjoyed reading for information and for pleasure during the school year the answer is a simple trip to the neighborhood library for books. For the younger children who have recently learned to read it is very important to continue to practise this new skill, which is to them a great achievement and a great promise. For children who are not readers the summer is a fine time to be introduced to some of the irresistible books that all librarians working with youth keep for just such purposes. Reading in itself may help to fill the child's day, or activities suggested in do-it-yourself books may keep him creatively busy.

Many children's rooms of public libraries have reading-aloud periods during the summer; other continue their storytelling and picture-book programs either in the library or in nearby parks or playgrounds, and some school libraries are now kept open during vacation time. Books and programs are available to children; inquire of your own library its schedule of summer services.

Reviewers for this issue: Helen Fuller, supervisor, Work with Boys and Girls, Long Beach, Calif. Public Library; Alice Brooks McGuire, librarian, Casis Elementary School, Austin, Tex.; Aileen O'Brien Murphy, children's literature specialist, The New York Public Library; Mildred Phipps, supervisor, Work with Children, Pasadena, Calif. Public Library; Lucile W. Raley, consultant in Library Service, Waco, Tex., Independent School District; Eulalie Steinmetz Ross, director of Work with Children, Public Library of Cincinnati and Hamilton County.

—Frances Lander Spain,
Coördinator, Children's Services,
The New York Public Library.

CHARLIE YUP AND HIS SNIP-SNAP BOYS. *Story and pictures by James Flora. Harcourt, Brace.* $2.75. For all the small boys who long to be cowboys, this is the perfect picture book. Charlie Yup is a pretend cowboy and his pardners are snipped by him from colored paper, as is his own helicopter horse and the villain of the piece—mean, snickety Red Mike. Red Mike steals the farm's pumpy greengrower, and Charlie Yup and his crew are off on a wild chase to get it back: not with guns "any old chucklehead can shoot a gun" but with their wits—the hero's wonderfully talented scissors. Charlie sounds like the small boy next door, and plays like him, too, in this story, which is fresh and original, full of inventive incident, and illustrated with colorful, strong, and boldly masculine pictures that are distinctively Mr. Flora's own.

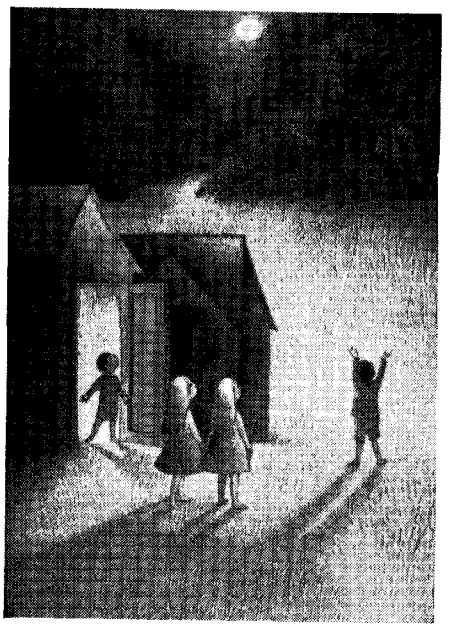
—Eulalie Steinmetz Ross.

SIA LIVES IN KILIMANJARO. *Photographs by Anna Riwkin-Brick. Text by Astrid Lindgren. Macmillan.* $2.50. A small African girl of the Chagga people runs away to visit her king in this simple story, made especially memorable by its sensitive photographic illustrations, which faithfully and lovingly describe Sia's life and that of her tribe. It is a truly distinguished travel book by the photographer who made "Elle Kari" and "Eva Visits Norika San," companion books on Lapp and Japanese life.

—Aileen O'Brien Murphy.

MAGIC OR NOT? *By Edward Eager. Illustrated by N. M. Bodecker. Harcourt, Brace.* $2.95. Magic, with its feet set squarely and solidly in reality, is the special forte of Mr. Eager's facile and witty pen. This latest excursion into fantasy has as its magic talisman a wishing well, but whether the well really grants the wishes of the five children whose summer adventures revolve around it is left for the reader to decide for himself. It might just be that the children make their own magic by simply working hard at it. Magic or work, the series of adventures are neatly brought together in the final chapter, and the climax and resolution are a tribute to the author's extraordinary storytelling skills. —E. S. R.

THE MOON JUMPERS. *By Janice May Udry. Pictures by Maurice Sendak. Harper.* $2.50. The luminous illustrations and sensitive text of this beautiful picture book describe the bewitchment that a moonlit summer night can place on children. The beauty of colors silvered by moon-



—From "The Moon Jumpers."

glow and the mystery of shapes blurred by shadows send them leaping and prancing over lawn and garden. The adult who reads this picture book to a small child will probably recall the enchanted lunar dances of his own childhood—dances that ended, as do those in this book, with a return to the warmth and security of the familiar by the parental call, "Children, it's time." —E. S. R.

MUSA THE SHOEMAKER. *By Louise A. Stinetorf. Illustrated by Harper Johnson. Lippincott.* $3. Musa, a fourteen-year-old shoemaker's apprentice, would never bring fame and fortune to his native village deep in the Atlas Mountains of North Africa—or so he thought. It was hard being a cripple in Villeperes because from here acrobats went out to circuses all over the world.

When he was taken by caravan across the Sahara to Oran for surgery on his foot, Musa met the royal

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princess, who like himself was crippled. By using his skill as a shoemaker he helped to ease her pain. Then he learned there were other roads to success than being an acrobat.

Mrs. Stinetorf knows Africa and interweaves vivid descriptions of life and customs with an appealing story of a boy who overcomes a handicap.

—MILDRED R. PHIPPS.

INDIAN PICTURE WRITING. *Written and illustrated by Robert Hofsinde (Gray-Wolf). Morrow.* $2.50. The Danish-born and educated artist-author, who has been made a blood brother of the Chippewas, has added another useful title to his list of children's books on Indian culture. After a brief introduction on the significance of picture writing, 248 symbols are presented and explained simply in brief notes, which contain much information about Indian culture. There are several examples of letters composed

—From "Indian Picture Writing."

in picture writing, and an index will enable young people to frame their own messages.

—ALICE BROOKS MCGUIRE.

ST. LAWRENCE SEAWAY. *By Clara Ingram Judson. Drawings by Lorence F. Bjorklund. Illustrated with photographs of the Seaway. Follett.* $2.95. Enthusiastic and painstaking research support this fascinating social history of the magnificent, new St. Lawrence Seaway. The author read widely in books, documents, newspapers, and journals, interviewed many people, including the project's engineers, and personally watched construction activities all along the Seaway. She traces the historical, geographical, and economic forces that developed dams and ditches, canals and locks in the Great Lakes country, and shows how earlier inland waterways led naturally to the present great project which permits ships to sail from the Atlantic Ocean to Great Lakes ports.

—From "Sounds All Around."

The chapter on the building of the Seaway includes interesting and valuable statistical information. Special tribute is given to the admirable cooperation of the two sovereign nations of Canada and the United States in the building of the Seaway. Mrs. Judson is the author of "The Mighty Soo," which covers 500 years at Sault Ste. Marie, and several excellent biographies of great Americans.

—A. O'B. M.

SOUNDS ALL AROUND. *By Tillie S. Pine and Joseph Levine. Illustrated by Bernice Myers. Whittlesey House.* $2.50. This fascinating science book will be in great demand by students in middle and upper elementary grades. It offers basic information and numerous resource materials for experiments at home or in school in the wonderful world of sound. Experiments, accompanied by readable text and colored illustrations, build an understanding of what causes different sounds around us—music, laughter, bird songs, water gurgling, cricket chirpings, people talking; what happens when sounds are made; how sound travels, and other facts about this phenomenon. —L. W. R.

KITES: How to Make and Fly Them. *By Marion Downer. Lothrop, Lee & Shepard.* $3. Miss Downer has made every kite that she describes in this attractive book, which is sure to delight boys and their fathers, as well as their sisters. Beginning with materials and tools needed in kite-making, hints on short cuts and construction details, the book progresses from the simplest flat kites through bow kites to all kinds of box kites. Discussions on safety measures, how to launch and fly kites, and how to conduct kite-flying contests end the book. All directions are given in simple, short statements, step-by-step, and are accompanied by diagrams and specifications. —F. L. S.

THE SECRET OF CROSSBONE HILL. *By Wilson Gage. Illustrated by Mary Stevens. World.* $2.95. The usual ingredients of an adult mystery are used advantageously in this exciting story involving the Vance family and their vacation retreat near Crossbone Hill, in South Carolina. Thrilling, dangerous, mysterious adventures surrounding the treasure hunt by David and Kathy are told with liveliness and humor, while facts about birds and all aspects of nature increase the value of this book.

Frequent effective line drawings add action and interpretation to this excellent second mystery for younger readers by the author of "Secret of the Indian Mound."

—LUCILE W. RALEY.

DIAMONDS. *By Herbert S. Zim. Illustrated by Gustav Schrotter. Morrow.* $2.50. In concise text, suitable for fourth grade and up, and with many graphic illustrations, Dr. Zim has assembled interesting facts about the diamond, still the most popular of all our precious stones. Included is a discussion of its composition, its history, where found, its use in industry, and a description of the most famous existing stones.

—HELEN FULLER.

HOW ST. FRANCIS TAMED THE WOLF. *Retold by Elizabeth from the legend of St. Francis of Assisi with pictures by Gerald Rose. Harcourt, Brace.* $2.75.
SAINT FRANCIS AND THE ANIMALS. *By Leo Politi. Scribners.* $2.95. Two very different books about St. Francis of Assisi have been published this spring. "How St. Francis Tamed the Wolf" is limited to the single episode of the wolf of Gubbio and has a kind of cartoon strength and humor, a robustness in drawing and simplicity in text that make of St. Francis a cunning and rather worldly figure. In "Saint Francis and the Animals" Leo Politi has interpreted the saint in more traditional fashion, showing him to be gentle and kindly in his relations with the lamb, the pheasant, the little hare, the birds, and, of course, the wolf. Both books are for the younger children, and both will be enjoyed by them. —F. L. S.

—From "How St. Francis Tamed the Wolf."

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Latin America

Continued from page 15

are larded with it. The lilting rhythms and words of Nicolás Guillén's poems are as much Ñáñigo as Spanish. Yet few poets are better known throughout Latin America.

Thus the Spanish language is a glowing, growing idiom, constantly refertilized and providing new tools for writers. For good literature, be it from little Salvador or big Argentina, soon makes its way about the continent, though a little more slowly perhaps for the works of such fine regional novelists as J. Rubén Romero of Michoacán, Ramón Rubín of Jalisco, Mariano Latorre of the Chilean rain forests, Francisco Manzi of old Taragüy in Argentina, but in the end their names become well known.

IT IS remarkable how quickly an inspired work is hailed far and wide. The classic example is the Nicaraguan poet Rubén Darío. In 1888, when only twenty, he published a slender volume of prose and poetry, "Azul" ("Blue"). Almost at once it was hailed in far-off Argentina, Chile, and Mexico as a work of genius. Nearly all histories of Latin American literature (there are so many and so few of North American literature) now date the "modern era"—both in the New World and in Spain—from "Azul" in 1888. Yet it is doubtful if any American marine who bobbed in and out of the village of Darío during our occupation of Nicaragua knew why it bore that name, or that its name was more glorious than our whole blundering enterprise. If circumstances were reversed, likely a few Latin American troopers would make a reverent pilgrimage to the tomb of Edgar Allen Poe (with its whopping misquotation from his poetry) for South Americans consider his work to be our only lasting contribution to world literature.

But the many subterranean streams, the very soil-wise virtues of Latin American literature have barred it from widespread acceptance outside the continent. Though much of it is imitative of European (particularly French) models, its home-grown roots are too remote from North American experience, its imagery too exotic. Often it lacks the tailored workmanship and form that in certain genres in the United States are more important than truth or content. Born of more leisurely societies, Latin American literature frequently lacks "pace"—that word so beloved by North American editors.

To paraphrase a Peruvian critic: "How can the reader abroad enjoy or understand our writing if he has not breathed the perfume of our forests, where trees and flowers are so different? Can anyone read it properly who has not at least suspected the depths of sorrow in the Indian or loved the subtleties of his plastic decorative art? Who can know it who has not forgotten time and space in dancing the sensual rumba, the languid danzón, the spiraling tango, the virile zamacueca, the beat and rebeat of the marinera? "How read it without comprehending our political struggles, our Byzantine polemics, or the tropical grandiloquence of so many human parrots? The nuances of coast and highland, of tropics and the South—the austerer world of Argentina and Chile? Or the romantic heroics and artificial philosophic conceptualism of the Spaniard? Without knowing and feeling such things, it is impossible to comprehend the entire vast panorama: its coordinates, its curves and parallels, its vigorous intellectual geometry. Its precious secrets are sealed away." Few outsiders, we add, have had the patience or the preparation to penetrate this strange, rich, brave New World.

We became interested in Japanese literature largely after our troops went there, but the Chinese storehouse remains pretty well locked. We read Boris Pasternak, not to learn about the Russian world, but as a symbol of dissent in the cold war. We showed interest in Latin American literature only when the Good Neighbor Policy was officialized by Nelson Rockefeller's inter-American wartime committee, which briefly subsidized translations. A sad experiment, for too many selections were merely the ponderous banalities of some ephemeral minister of state's or his nephew's or his mistress's poetry. Such officially subsidized drivel prejudiced many readers and did little to acquaint them with the worthwhileness of Latin American writing.

IN MY travels to and from the South lands the most frequent question asked me by compatriots on board has been, "Can you make any money out of writing books?" (I'd hate to have to answer that.) Such a question would never occur to a Latin American, even of the same commercial category; he'd begin talking about ideas or literature at home and elsewhere, about Poe, Thoreau, Whitman, Mark Twain, Upton Sinclair, Dos Passos, Theodore Dreiser, Hemingway, Waldo Frank, Harriet Beecher Stowe —these are the North American writers most widely known and loved. How many literate Americans can

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says Robert Paul Smith

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name even one Latin American writer? Or have read his work?

A few years ago, Jorge Basadre, outstanding historian, wrote in *El Comercio* anent current international book fairs in Lima. The United States exhibit, he noted, was devoted entirely to volumes illustrating the advance of the graphic arts, not subject matter. Power and techniques, but not the human soul! The Argentine exhibit, in contrast, not only showed de-luxe art books quite as well made, but also cheap popular editions, and it covered all potentialities of Argentine publishing and subject-matter: university presses, government presses, and commercial houses. University publications included those of Buenos Aires (National University), Tucumán, Rosario, Córdoba, Cuyo, and Santa Fé (Universidad Nacional del Litoral), books devoted chiefly to philosophy, philology, psychology, law, and science, though poetry, fiction, and history were not wholly ignored.

Commercial presses and the graphic arts had been strengthened by the migration of leading Spanish houses and technicians to escape Franco's dictatorship. Also during World War II, Buenos Aires became the world's leading publisher of French books. Scanning the list of that exhibit, I find, strongly featured, books on medicine and surgery, Antarctica, Patagonia, international relations, Freud, Jung, psychiatry, agriculture, banking, Karl Marx, labor, social problems, pedagogy, biography, poetry, and drama. There was a large children's section.

MOST universities of the twenty countries issue scientific and literary magazines (as do most large libraries), as well as books. Sometimes academic departments publish independently, for instance, the Psychiatric Department of the University of Chile. Lately I have received books, or seen reviews of them, from the Universities of La Paz and Cochabamaba (Bolivia), Quito and Cuenca (Ecuador), San Carlos (Peru, Guatemala), Cuzco (Peru), the Central University of Venezuela; Rio de Janeiro, São Paulo, and Pernambuco (Brazil); the Autonomous National University of Mexico. Smaller universities are beginning to pop into the picture; a book on law philosophy by the University of Zulia in Venezuela; books from Los Andes in Mérida (Venezuela), Antioquia (Columbia), and San Luís Potosí and Guadalajara (Mexico).

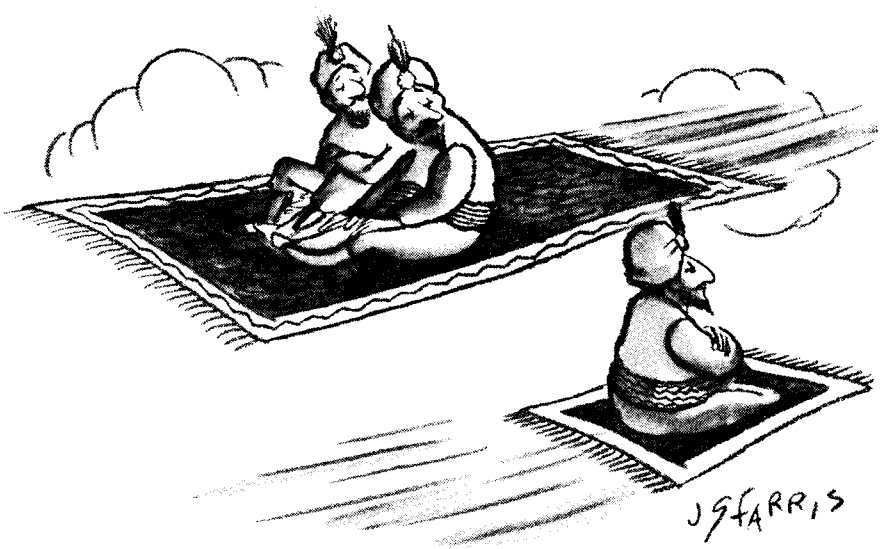
The University of Havana, one of the oldest in the Americas, with an enrollment of 18,000, formerly put out many titles, but under the Batista dictatorship Cuban universities and secondary schools were closed down for years. Practically no books were published even by private houses or learned societies. A few Cuban authors managed to get published abroad. One tragedy resulted when a manuscript ("Tongue of Dawn Light"), by Enrique Labrador Ruiz (perhaps today's most original fiction writer in Latin America, winner of three national prizes), which was to be published by the University of Chile, was destroyed by fire. (No copy!)

In all the countries the governments (particularly the departments of education, social welfare, and foreign relations) publish books of every category. Numerous countries have a ministry devoted to the promotion of knowledge and the arts, and in Salvador the Ministry of Culture every year publishes numerous works of fiction, poetry, travel, literary criticism, pedagogy, biography, journalism, and children's books. The governments of Venezuela, Colombia, and Mexico, for instance, have put out series running to hundreds of volumes of cheap-edition world and national classics, some out of print for centuries.

Many municipal governments also publish. Prior to Batista, the Municipality of Havana issued a vast number of scholarly works. The Municipality of La Paz, among other items, brings out a regular poetry series. Little official coercion is observed in such government publishing; usually it is under the direction of a man of wide scholarly attainments and literary reputation.

Learned societies put out many books, often helped by government subsidy, as, for instance, the Chilean Society of History and Geography (paralleled in all the countries). The Society of Chilean Writers conducts an annual poetry contest and publishes the prizewinning entry. The PEN Club receives the equivalent of $10,000 a year and publishes six or more books annually. The Experimental Theatre, financed by the university, gives an annual award equivalent to $20,000 and publishes the winning play. The government also gives an annual literary prize of 100,000 pesos to the most distinguished literary work. A similar prize is bestowed on painters, sculptors, musical composers, and actors.

IN ALL but smaller countries, however, the bulk of publishing is carried on by commercial houses. One of the most prosperous publishers of art books in the world is Poseidon of Argentina, whose collections are magnificent. Poseidon also has a small but superior list of biographies, science, economics, world literature, history and philosophy, French poetry (in French), reprints of rare books, world folklore; and they put out an enormous popular paperback series (at fifteen cents each). In spite of higher illiteracy, more books per capita are issued than in the United States. Of course, they have a wider export market: they cater to 180 million Latin Americans and thirty million Spaniards. The vast bookstores of Calle de Florida in Buenos Aires are magnificent, better stocked than similar stores in the United States, and with books from nearly every country and in every language. But even in little San Salvador (180,000 inhabitants), on my last visit I found four flourishing bookstores. Books are a revered and necessary part of Latin American life. The chief problem of a poet or novelist is to keep from being named an ambassador or cabinet minister.



"Between you and me, I think the small carpet is a passing fad."

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By Doris Nash Wortman

DEFINITIONS	WORDS
A. Contention as expressed in an ancient verse form common in Provence.	164 176 67 146 156 168
B. Most famous English Greek scholar of 19th cent., at Oxford.	24 40 20 169 136 205
C. Coarse cloth made from certain Spanish or Algerian grasses.	178 147 1 89 126 141 161
D. In no manner (3 wds.).	154 72 65 69 59 123 28 9
E. The Arabs' contemptuous term for a non-Mohammedan.	62 2 140 175 45 149
F. In a manner of settled dislike for any movement or activity.	201 97 109 33 3 104 36 14 124 171
G. Followed by Word H, ancient goddess whose modern namesake might be "Victory from Canaveral" (2 wds.).	52 63 74 110 185 77
H. See Word G.	61 134 203 85 186 23 38 172 46 4
I. Portals at the extremities of a building (2 wds.).	75 34 183 50 43 108 162 155
J. Many a pie-maker today insists on using this as her mother used to do (2 wds.).	82 190 125 160 158 58 90 44
K. Really an ultra-modern synonym for Word R.	8 184 13 128 35 39 119 79 30 139 49
L. Ambitious wife of Odenathus, 267 A.D.	101 188 81 204 157 121 7

DEFINITIONS	WORDS
M. Slaughterhouse.	199 103 114 122 117 192 51 16
N. Made with a projecting upper part.	42 165 153 96 148 76
O. Given name, a Yankee left-fielder and catcher who is also a star batter.	143 11 151 170 112 93
P. Actual standing of Benjamin as a son (2 wds.).	130 177 150 105 26 15 182 5 116 142
Q. Boldly.	68 48 54 91 12 32 83
R. See Word K; much emphasis on this aspect of human relations today.	22 207 10 132 120 106 137 64 191 159 29 115
S. Pretentious, bombastic (colloq.).	118 174 194 163 84 87 71 181 70 78 18
T. Plenty of space (2 wds.).	27 57 145 193 19 131 86 73 80 133
U. Modern civilized expression of fellowship (3 wds.).	187 138 95 173 152 196 113 144 102 31 202 166
V. Unusual word for dewy.	198 53 135 179 21 129
W. In some place other than here.	60 94 111 47 41 195 92 6 98
X. Expanded, esp. by addition.	37 127 200 99 206 197 17 25 55
Y. "Holy, Holy, Holy!"	189 107 100 66 167 88 56 180 208

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

	1 C	2 E	3 F	4 H		5 P	6 W	7 L	8 K	9 D		10 R	11 O	12 Q	13 K	14 F
15 P	16 M	17 X	18 S	19 T		20 B	21 V	22 R	23 H		24 B	25 X	26 P	27 T	28 D	29 R
	30 K	31 U		32 Q	33 F	34 I	35 K		36 F	37 X	38 H	39 K	40 B	41 W		42 N
43 I	44 J	45 E	46 H	47 W		48 Q	49 K	50 I		51 M	52 G	53 V	54 Q	55 X	56 Y	57 T
58 J	59 D	60 W		61 H	62 E	63 G	64 R	65 D	66 Y		67 A	68 Q	69 D	70 S		71 S
72 D	73 T	74 G	75 I	76 N		77 G	78 S	79 K		80 T	81 L	82 J	83 Q		84 S	85 H
86 T		87 S		88 Y	89 C	90 J	91 Q	92 W	93 O		94 W	95 U	96 N	97 F		98 W
99 X	100 Y	101 L	102 U	103 M	104 F	105 P	106 R		107 Y	108 I	109 F	110 G		111 W	112 O	
113 U	114 M	115 R	116 P		117 M	118 S	119 K	120 R		121 L	122 M		123 D	124 F	125 J	126 C
127 X	128 K	129 V		130 P	131 T	132 R		133 T	134 H	135 V	136 B	137 R	138 U		139 K	140 E
	141 C	142 P	143 O		144 U	145 T	146 A	147 C	148 N		149 E	150 P	151 O	152 U	153 N	154 D
155 I	156 A	157 L	158 J	159 R		160 J	161 C	162 I		163 S	164 A	165 N		166 U	167 Y	168 A
169 B	170 O	171 F		172 H	173 U		174 S	175 E		176 A	177 P	178 C		179 V	180 Y	181 S
182 P	183 I		184 K	185 G	186 H		187 U	188 L	189 Y		190 J	191 R	192 M	193 T	194 S	195 W
	196 U	197 X		198 V	199 M	200 X	201 F	202 U		203 H	204 L	205 B	206 X	207 R	208 Y	

Solution of last week's Double-Crostic will be found on page 9 of this issue.

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Chess Corner—17

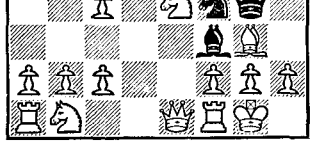
THE notion prevails in some quarters that chess is an old fogy's game, played at an interminable pace. To be sure, the time limit in tournaments, gauged by a special device, is slow. The less important ones usually are rated at forty moves in the first two hours, and twenty moves an hour there after. This means that each player is entitled to two hours for his own first forty moves—an average of three minutes a move. He can allocate his time in any way he wishes, taking, for example, a second on some moves and an hour or more on others, so long as he completes the specified number of moves within the time limit. Should he fail to do so, he is forfeited. In high-caliber events, the pace may be even slower. Much less important events at times are governed by more rapid limits. Thirty-thirty (thirty moves in thirty minutes) is a popular time control. For off-hand games, the chess clock can be set so that the game is over in no more than ten, twenty, or thirty minutes. A still faster pace is rapid transit, where each player is limited to no more than ten seconds a move. Fastest of all is Blitz, where a move must be made the moment the opponent has completed his move. This last is like action in ping-pong.

Some of the finest efforts are produced at a fast pace. Below is a masterpiece played at ten seconds per move.

TWO KNIGHTS' DEFENSE

Otis Field White		Oscar Tenner Black	
1 P-K4	P-K4	9 PxN	B-QB4
2 N-KB3	N-QB3	10 KN-Q2	O-O
3 B-B4	N-B3	11 O-O	B-KN5
4 N-N5	P-Q4	12 Q-K1	Q-Q2!
5 PxP	N-QR4	13 N-N3	B-B6!
6 P-Q3	P-KR3	14 B-B4	Q-N5
7 N-KB3	P-K5	15 B-N3	N-R4!
8 Q-K2	NxB	16 NxB	N-B5
	17 NxKP	....	

BLACK



WHITE

Who would dream that the game will be over in one move?

17 .... Q-R6!!
Resigns

—AL HOROWITZ.

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TYPING, professional. Peggy Sweet, 424 Madison Ave., NYC. PLaza 8-2740.

TOPS IN TYPING—LEAHEYS. Seven Park Avenue, NYC. MUrray Hill 6-4464.

HISTORICAL DATA: — Any subject, year, event, person, place—from old magazines and newspapers (Dating to 1830s). Box 56, Delafield, Wisconsin.

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(Continued on page 66)

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(Continued from page 65)

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ANNOUNCING *SR's* SEVENTH ANNUAL

World Travel Photo Competition

TWO GRAND PRIZES

for color winner: **A TRIP TO THE ORIENT**

for black-and-white winner: **A TRIP TO PARIS**

PLUS 20 ADDITIONAL CASH PRIZES

Award-winning photographs will again be featured in Saturday Review's annual World Travel Calendar issue. The next Calendar, to appear January 9, 1960, will report forthcoming events of major importance to tourists during the coming year in fifty countries.

The Calendar will be fully illustrated by the World Travel Awards photographs. The Grand Prize winner in color will be reproduced on the cover of the January 9th issue, while the Grand Prize winner in black-and-white will be featured prominently in the Calendar itself.

The Awards pictures will be chosen by the following judges, all distinguished in the field of photography:

Norris Harkness—Past President, Photographic Society of America, syndicated columnist, and leading authority on photography.

Ivan Dmitri—leading color and magazine photographer.

Leopold Godowsky—Co-inventor of Kodachrome.

The important thing is to read the complete rules below, and start sending in your entries now, either color or black-and-white.

Deadline for entries is October 15, 1959.

SR'S 1958 PHOTO CONTEST WINNERS

S. Elmer Chambers of Syracuse, New York, 1958 winner of the grand prize for color. His atmospheric shot of the Cape of Good Hope won for Mr. Chambers a round-trip to Tokyo.

Lowell B. Weeks of Long Beach, California, 1958 winner of the grand prize for black-and-white. Mr. Weeks won a round-trip to Paris with his street scene taken in San Miguel Allende, Mexico.

PHOTO AWARDS →

Saturday Review
25 West 45th Street, New York 36, N. Y.

Should the Grand Prize winners prefer some other trip than the ones outlined above, the equivalent for one or two persons can be arranged on request.

Award Rules

1. The contest is strictly for amateur photographers. Anyone is eligible except employees of Saturday Review, members of their families, and individuals who personally, or any members of whose families, are engaged in the manufacture, sale, commercial finishing, or professional use of photographic goods.

2. Pictures must have been taken after July 1, 1958, during a trip away from home for either holiday or business purposes.

3. Black-and-white photographs

a. Prints must be submitted in glossy prints no larger than 8 x 10, unmounted.

b. On the back of the photograph must appear: name and address of photographer; make of camera and film used in taking the picture; date and place it was shot.

c. Developing and printing may be done by a photo-finisher or the entrant. No composite pictures such as multiple printing or montages are eligible. No art-work or retouching on prints or negatives from which they are made is permitted.

d. No negatives should be submitted.

e. No prints will be returned.

4. Color photographs

a. Transparencies must be originals and must be mounted, preferably in cardboard.

b. Color prints are eligible.

c. Stereos are eligible. Only one transparency need be sent.

d. The same data must be given as specified above for black-and-white prints and must be written on the mount of each transparency or on the back of each print.

e. Transparencies and color prints will be returned to entrant only if accompanied by return postage.

5. Saturday Review assumes no responsibility for negatives, prints or color transparencies, but reserves the right to publish within its own pages as part of the Awards competition any pictures submitted, whether winners or not.

6. To enter the contest, mail no more than six black-and-white pictures and/or six color pictures to this magazine's World Travel Photographic Awards Department. All pictures must be postmarked no later than October 15, 1959, to be eligible for judging. **IMPORTANT: NO MORE THAN TWELVE PICTURES, SIX IN EACH CATEGORY, CAN BE SUBMITTED BY ANY ONE ENTRANT.**

7. Pictures will be judged on photographic quality and originality in choice and treatment of subject. The decision of the judges will be final.

8. Before receiving a final prize, the entrant must sign a statement that his picture, or any closely similar picture of the same subject or situation, has not been and will not be entered by him in any photographic contest other than the one conducted by this magazine, and has not been and will not be offered for publication in any manner. Winning pictures become the property of Saturday Review.

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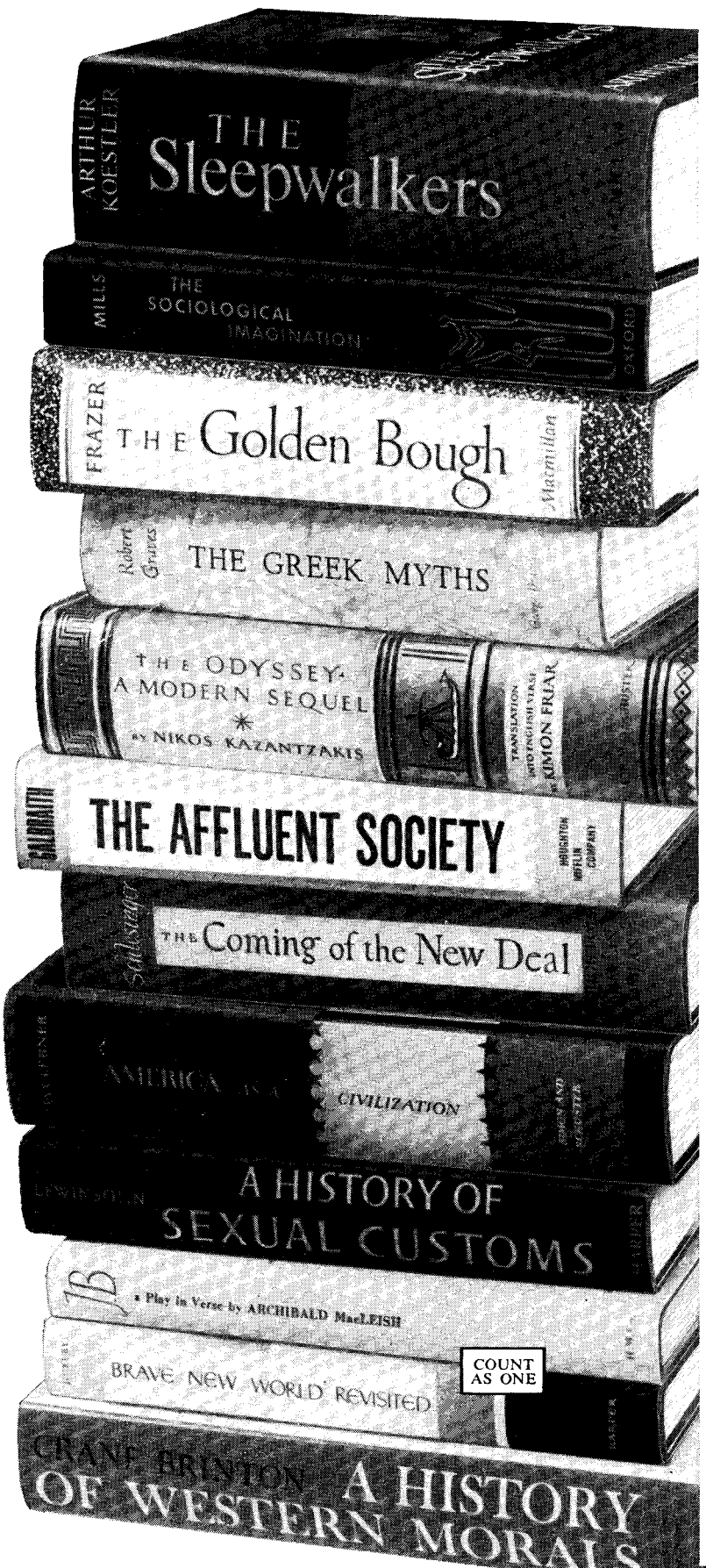

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